# VOGUE

## AMERICANA NUMBER

1948

U. S. A. IN THE SPOTLIGHT

1948 FASHIONS: STAMPED AMERICAN

ADVANCE
RETAIL
TRADE
EDITION

Incorporating Vanity Fair February 1, 1948 50 Cents in U. S. and Canada
$1 ALL OTHER COUNTRIES
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# the news is texture

# ...the name is Picolay

**Bates sculptured cotton**
with a permanently embossed finish
...enormously appealing to eyes that have
never seen its like, to fingers that
have never felt such character in cotton.
**Bates new Picolay,** brushed with
dancing French sailors, takes shape here
in a brilliant resort collection
by David Crystal.

BATES FABRICS, INC.,

80 WORTH STREET, NEW YORK 13

# VOGUE

AMERICANA ISSUE February 1948

...U.S.A. in the Spotlight

...1948 Fashions: Stamped American

How to use this issue—

1. Americana news: Limited editions

Pages 184 through 192

2. Americana news: fashions cut in 10's of 1,000's

Pages 200 through 207

3. Americana news: hunting pink

Pages 208 through 211

4. Americana news: sunny-weather colour

Pages 224 through 227

5. Americana news: patent leather with checks

Pages 218 through 221

6. Americana addenda ...

Page 3—Trade Edition

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For "Vogue Says" quotations to use in selling, displays and advertising, see page 8—Trade Edition.

Release date for material in this issue: February 1st.
For other information, write or wire Vogue Merchandising Service.

## 1. Americana news: Limited editions

The outstanding designers featured on pages 184 through 192 are characterized by originality, quality, fine workmanship. Each of their signatures is more than a label; it is a *look* which identifies its maker. Each name is a prestige name for any store. Each name spells satisfaction for customers who "want timeless, well-bred simplicity."

*Departmental display:* in a long corridor, a series of mannequins wear signature clothes. Eagle holds a ribbon of the designer's labels—reproduced on paper by photostat preferably. (See sketch left)

## 2. Americana news: fashions cut in 10's of 1,000's

The major part of ready-to-wear selling in practically every store is "fashions cut in tens of thousands." Vogue shows notable examples on pages 200 through 207—describes them as "ready for the millions to wear, as famous for their good design as for their modest price." Cut in multiples, they achieve individuality with a personal choice of accessories. These are fashions "stamped American"—made for everyone, everywhere.

*Advertising:* Plan a series of 2″ x 10″ newspaper advertisements of "fashions cut in tens of thousands." For headlines: Vogue's editorial points and the quotations on page 8 of the Trade Edition.

## 3. Americana news: Hunting pink

Hunting Pink—new coat colour for spring—good round-the-clock, round-the-calendar colour. Vogue shows it on pages 208 through 211—a true red, all blue subtracted. Its finest faculty: flattery to the wearer, to the many colours with which it can be worn. Promote Hunting Pink in variations of the five silhouettes reported on pages 4 and 5 of this Trade Edition.

*Window display:* Hunting Pink coats with a spring-in-town background of a local theater, museum, park. (See sketch left)

## 4. Americana news: sunny-weather colour

The colours Vogue shows on pages 224 through 227, "For America's sunny weather", are *resort* colours now—will be good *anywhere* in sunny spring and summer. The *news* is in:

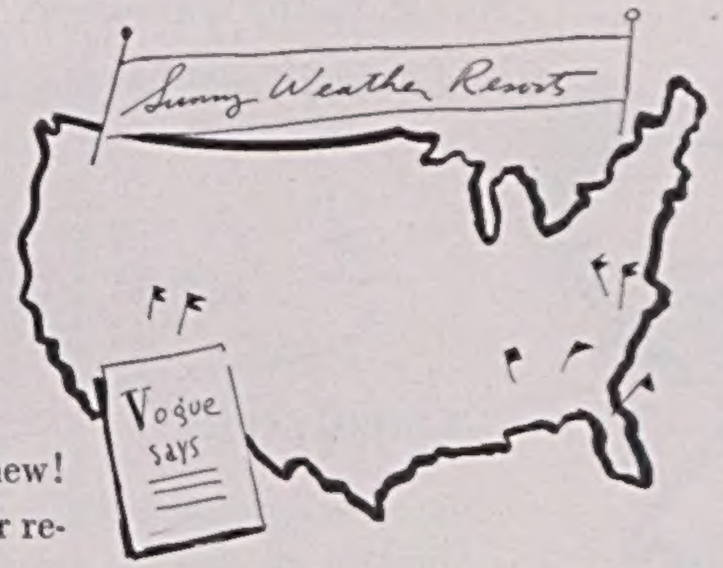
*Mauve*—we've said it before; here it is again—now with a counter-play of navy and aqua

*Taffy tones*—day and evening shades, ranging from a deep butter-and-brown-sugar to pale taffy. With them: navy, yellow

*White and off-white*—stark white or subtle variations of putty and oyster—non-competitive backgrounds for bright, bold colours in accessories

*Pastels*—rose, sand, beige: a soft treatment makes them *look* new!

For departmental display: a gaily flagged map of "Sunny weather resorts" most popular with your customers. (See sketch right.)




## 5. Americana news: patent leather with checks

Fine patent leather is newly important, teamed with crisp black and white checks. Patent leather in classic, effectively simple designs—checks in suits, coats, dresses—together they total real news in fashion for display, for selling. See pages 218 through 221.

*Window display:* Mannequins wear black and white checks. Background: surrealist-shaped mirrors suspended on invisible wires from the ceiling—patent leather accessories hanging among them.

## 6. Americana addenda ...

"Most gloves are washable" (pages 232 and 233) : to route to your glove department... "The new American foot" (pages 230 and 231)—news in shoes that go to new lengths, are strapped and/or buttoned..."The facts are highly coloured" (page 198)—inside story of a big beauty business. "The new American figure" (pages 228 and 229), 1948 corset news... "The $2 prize" (page 234), Vogue's report of "Nylon stockings, marvels by the millions."

# *Spring coat silhouettes—new classics*

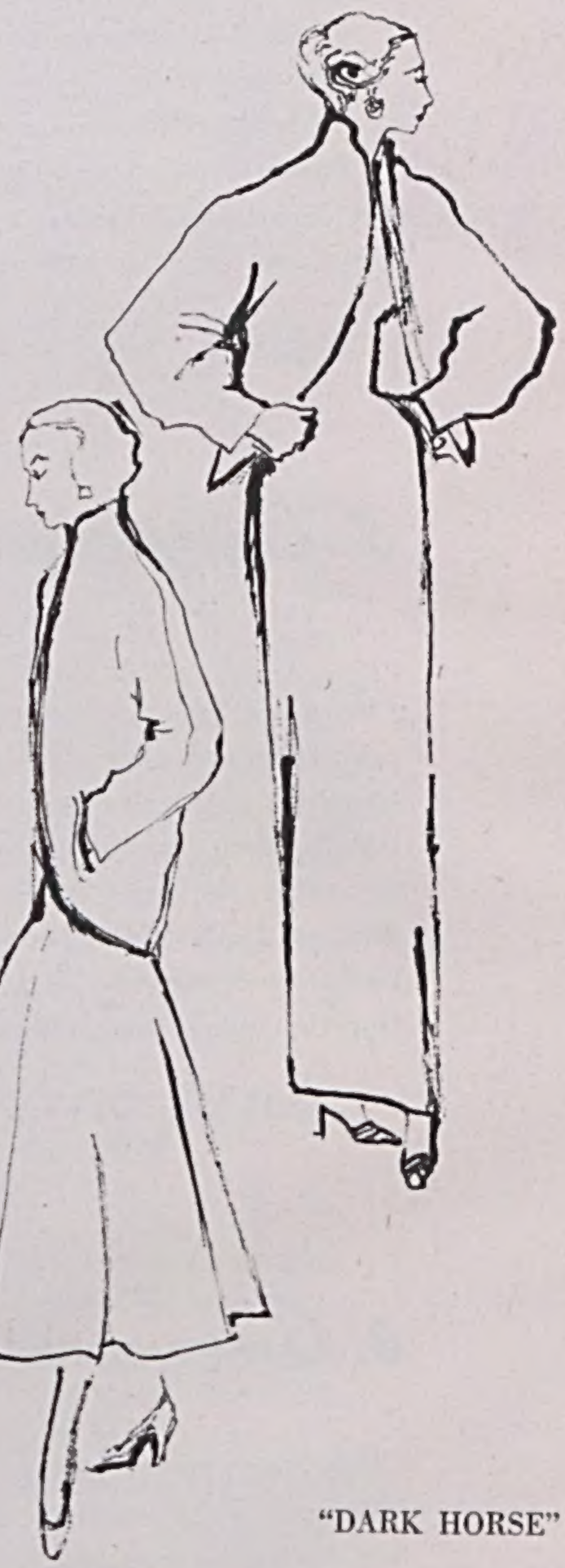
Coat silhouettes—in flux for over a year—have developed into important fashions. We give you here five basic silhouettes, each incoming in a choice of lengths, colours, fabrics. These are basic silhouettes—not limited to this spring, to any one season. They are classics in the making so sell them with confidence! Good for your fashion leaders as well as your cautious customers.

WATCH CAPES!

Capes are swinging in! Pale to bright in all woollens for all costumes, from shoulder-blade little capelets to long evening mantles. Right: hip version.

CAPE-TO-THE-FLOOR

The evening mantle—the most dramatic coat of the year. Almost a sixth silhouette! Luxurious but practical, particularly effective for display.



"DARK HORSE"

*Our 1947 "dark horse"* (August 15 Trade Edition, page 6) is up front this spring: the straight, wrapped coat, hip-length or shorter, to wear with full or pencil skirts. For day: in bright woollen. For evening: in bright or pale satin or pale brocade.

NEW GREATCOAT

*The new greatcoat,* softer but still great, stems from the full-backed coat success. Adds details: shawl collar, round collar, important cuff. It has the new-but-enduring look that stamps a classic —a long-term investment.

FITTED AND FLARED

*Close top, swinging skirt*—this is the coat that will go everywhere this spring. Good in taffeta and faille for afternoon—in the more expected woollens, too! There are many versions: we sketch the double-breasted and belted—the caped—the shawl-collared—variations on a theme.

SHORT AND FLARED

The very short, flared jacket grows shorter still, more flaring. It may be waist-length, even shorter. And credit its versatility: it may be longer too. It may be worn with great swinging or slim skirts.

# *New spring colour palette... what to wear with what*

| | BASIC COSTUME | HAT | SHOES | BAG | GLOVES |
|---|---|---|---|---|---|
| SHOW NAVY WITH: | white natural or navy | navy calf | green calf navy calf | chamois or absinthe |
| | navy | green reptile | navy calf | white |
| | mauve | navy calf | navy calf | white |
| | navy | navy calf | blond calf | cream |
| SHOW HUNTING PINK WITH: | white or black | black calf | black calf | white |
| | white or navy | navy calf | navy calf | cream or chamois coloured |
| SHOW BLACK AND WHITE CHECKS WITH: | white or black | black patent | black patent | white piqué white pigskin |
| | black, white or red | black calf | black calf | chamois |
| SHOW GREY WITH: | pale yellow | russet calf | russet calf | white or cream chamois |
| | white pale grey | black calf | black calf | white or pink |
| SHOW BEIGE WITH: | natural | navy calf | navy calf | beige |
| | natural | pale beige | pale beige | chamois or cream |
| SHOW BLACK WITH: | natural | black calf | black calf | chamois |
| | red | black calf | black calf | foulard or cream |

*Pin up this chart where it will be available for selling suggestions, display ideas, and for fashion shows.*

| JEWELLERY | ADDED TOUCHES |
|---|---|
| pearls<br>absinthe coloured | navy and white<br>polka dot scarf |
| pearls and gold | white<br>boutonniere |
| pearls or mauve<br>crystal beads | white lingerie<br>touches |
| gold necklace | navy and blond<br>striped scarf |
| | |
| pearls | black and white<br>dotted scarf |
| cream pearls | |
| | |
| small heirloom<br>type jewel | white freesia or<br>red carnations |
| pearls | white piqué |
| | |
| gold jewel | yellow petticoat |
| | pink blouse<br>scarlet poppies |
| | |
| gold | beige and navy<br>scarf or petticoat |
| single strand<br>of pearls | white freesia |
| | |
| amber beads | cream or pale<br>chamois blouse |
| pearls | |

# *Grace Notes*

## —IN JEWELLERY

Necklaces—*important in three strands of over-sized, uniform pearls...very special when worn with a scarf.*

The tasseled collar—*multiple strands of pearls with a drop, perhaps, of brilliants.*

A rope of pearls and gold *twisted at the neck or wrist.*

The bib of pearls *looks newest half-masked by a low neckline.*

Pearl earrings—*in clusters or pendants—continue with matching necklaces.*

Tortoise shell beads—*new-again look.*

Ropes of amber *return.*

Brilliant stones *lavishly combined, meet in a single necklace.*

Pairs of clips *worn tandem-fashion on a lapel.*

## —IN SCARFS

The news is in *precise polka dots, stripes in classic colours, trim foulards.*

Lace or net stoles: *for evening.*

The lace shawl *returns.*

## —IN GLOVES

Chamois: *more important than ever.*

White pigskin: *wonderful with patent leather.*

Pastel leather: *makes a new woman of a black cocktail dress.*

The longer glove *for streetwear.*

The short glove *is young; good with sleeveless dresses.*

## —IN SHOES

Patent leather *at its best in simple styles—particularly effective with checks and foulards.*

The palette in kidskin *is all-inclusive.*

Suede *in high colours.*

Saddle leather with gold: *to wear with white, grey or pastels for beach or country.*

Bronze *continues for late afternoon and evening.*

Watch *for pale beige and cream for summer.*

White buckskin *returns with the built-up heel.*

Straps—*single, double, triple—climb the ankle in daytime shoes.*

Straps have buttons—*straps have buckles.*

Heels: *Cuban for street—medium for afternoon—thin and high for evening.*

Brogues—*basic for the country.*

## —IN HANDBAGS

The fitted carry-all *to clasp in one hand.*

Tailored *hand strap bag,* newly small.*

Jewellers' frame bag—*French-style—flat, thin.*

Shiny, tiny—*the carry-all for dancing evenings.*

# To sell fashion, quote VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards:

RELEASE DATE: February 1, East and West of the Mississippi

### *. . . to sell "Fashions cut in tens of thousands"*

VOGUE SAYS: "Knitted dress: for a city-country circuit"
VOGUE SAYS: "Perennial shirtwaist: fresh each season"
VOGUE SAYS: "Knitted dress: pearl of little price"
VOGUE SAYS: "New classic suit: gentled shape"
VOGUE SAYS: "New dark prints please the eye"
VOGUE SAYS: "Special evening: traditional long dress"
VOGUE SAYS: "All-day dress: warming colour"
VOGUE SAYS: "Jersey: the ever-ready cloth"
VOGUE SAYS: "Red coat: bold investment"

### *. . . to sell checks and patent leather*

VOGUE SAYS: "For spring: patent leather with checks"
VOGUE SAYS: "Patent leather: spice of a wardrobe"
VOGUE SAYS: "New again: the patent leather pump"
VOGUE SAYS: "Black and white checks: wonderful, rational design"

### *. . . to sell Spring Coat Shapes*

VOGUE SAYS: "Spring outline: short tweed cocoon"
VOGUE SAYS: "Waist level cape coat: crisp flare"
VOGUE SAYS: "Sweeping cape: full ankle swing"

### *. . . to sell "Sunny weather colour"*

VOGUE SAYS: "Dinner mauve: news with navy"
VOGUE SAYS: "Taffy tones: colour group to note"
VOGUE SAYS: "Taffy: deep sun colour"
VOGUE SAYS: "Taffy tones: for resort, city spring"
VOGUE SAYS: "Putty white: background to the spectrum"

### *. . . to sell Strapped Shoes*

VOGUE SAYS: "Shoe news: clear olive green"
VOGUE SAYS: "New again: strapped and/or buttoned shoes"
VOGUE SAYS: "For the long foot: interrupting straps"

### *. . . to sell Hunting Pink coats*

VOGUE SAYS: "Hunting Pink: round-the-calendar colour"
VOGUE SAYS: "Hunting Pink: new spring overtone"
VOGUE SAYS: "Hunting Pink: new mutation of the red coat"

*These new* "VOGUE SAYS" *cards may be ordered without charge!*

VOGUE SAYS: "THE SHIRTWAIST: MOST-WANTED AMERICAN DRESS"
☐ window cards ☐ floor cards

VOGUE SAYS: "HUNTING PINK COAT: FOR DAY OR EVENING"
☐ window cards ☐ floor cards

VOGUE SAYS: "SPRING COAT: SLIM SHOULDERS—WIDE HEM"
☐ window cards ☐ floor cards

VOGUE SAYS: "PATENT LEATHER: ACCENT FOR CHECKS"
☐ window cards ☐ counter cards

VOGUE SAYS: "STARK WHITE FOR SUNNY WEATHER"
☐ window cards ☐ floor cards

VOGUE SAYS: "STRAPPED, THIN-HEELED SHOES: DELICATE AIR"
☐ window cards ☐ counter cards

VOGUE SAYS: "DARK PRINT FOR THE TURN OF THE SEASON"
☐ window cards ☐ floor cards

VOGUE SAYS: "PATENT LEATHER: BLACK-ICING LUSTER"
☐ window cards ☐ counter cards

*Check the number of each card wanted and mail this coupon (2/1)*

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

TRADE EDITION SUBSCRIPTION RATES:
$10.00 FOR 2 YEARS, $6.00 FOR 1 YEAR
TO POINTS OUTSIDE CANADA, U.S.A. AND POSSESSIONS:
$15.00 PER YEAR
ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES
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Mid-Century Gibson Suit, $125
An Adele Simpson design
in navy and white or black and white,
the trig tartan bolero
and front-pleated skirt wool,
the neck-tied blouse rayon crepe.
Sizes 10 to 16.
Exclusive.
BERGDORF
GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA
RICHARD AVEDON

# The promise of that young, young look

A beauty-giving cream activated by a dynamic hormone ingredient...the counterpart of the natural substance that makes young skins glow! This is Tussy Beauty Plus—a most treasured formula...of prime importance in combating the prematurely old look of "over-30" skins. Use this rich emollient cream daily, use it faithfully, for a fresher, younger appearance and a smoother, softer feel—so characteristic of that young, young look!

$3 and $5 plus tax at better cosmetic counters.

TUSSY beauty plus

*were gauguin to work today with flora and color,*
*very likely it would be thus.*
*B. H. Wragge exclusives in pure silk*

Bonwit Teller
NEW YORK BOSTON PALM BEACH

*JEWELS* Miriam Haskell

392 FIFTH AVENUE, NEW YORK, N. Y.



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February Fillip . . .

A Bendel Hat

Gay

Dashing

Cocky

From our custom-order collection of originals.

Henri Bendel

10 WEST 57

NEW YORK 19 NY

# WEAR-RIGHT

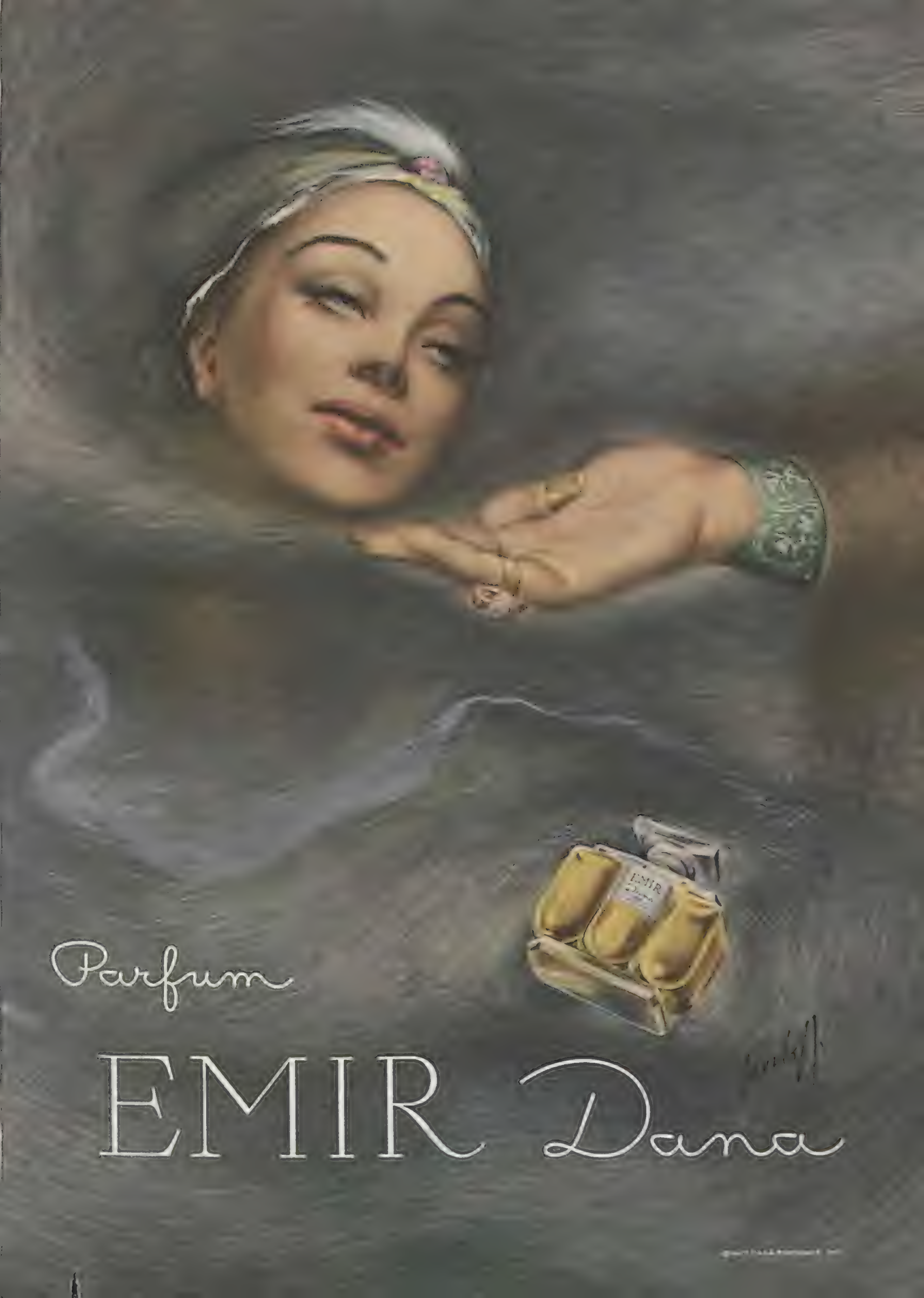
Shortie . . . brief and bright to gladden hands down south, up north! Hand-sewn, double woven cotton in fashion colors.

**B. ALTMAN & CO.**
*FIFTH AVENUE* *NEW YORK*

*OUR BOX JACKET SUIT . . . the narrow line of skirt and squared-off boyishness of jacket make the handsome neatness of our first spring suit. In smooth wool gabardine. Black, navy, honey beige or lotus green. Sizes 10 to 16, at 165.00.*

*Altman suits, third floor*

STERN BROTHERS, 42nd ST., WEST OF 5th AVE., N. Y. 18, LO 5-6000


Parfum
EMIR Dana

Pacific
Craft Fabric
100% VIRGIN WOOL

SUITS FASHIONED IN *Pamisheen* AND *Verdona*

LOOK TO THE *fabric* FIRST

Pacific
Worsteds Woolens

HATS AND JEWELRY BY JOHN FREDERICS

PACIFIC MILLS, WORSTED DIVISION, DEPT. V2, 261 FIFTH AVENUE, NEW YORK 16

For your Queen of Hearts — lace-edged, ribbon-tied hearts by Tula, on this enchanting boudoir-coat and gown ensemble, with matching cocktail slip. Of fine rayon crepe with imported Val-type lace. Pink, blue and white. Sizes 10-18. Ensemble, about $30. Slip, about $8. At stores listed below and other fine stores everywhere.

H. & S. Pogue Co., Cincinnati, Ohio • A. Harris & Co., Dallas, Texas • Daniels & Fisher Stores Co., Denver, Colo.
The Halle Bros. Co., Erie, Penna. • H. P. Wasson & Co., Indianapolis, Ind. • T. A. Chapman Co., Milwaukee, Wis.
Field-Schlick, Inc., St. Paul, Minn. • The Crescent, Spokane, Wash. • Geo. Innes Co., Inc., Wichita, Kans.

SAM LANDAU INC. • 105 MADISON AVENUE • NEW YORK 16

# Del Robbia a rayon bengaline

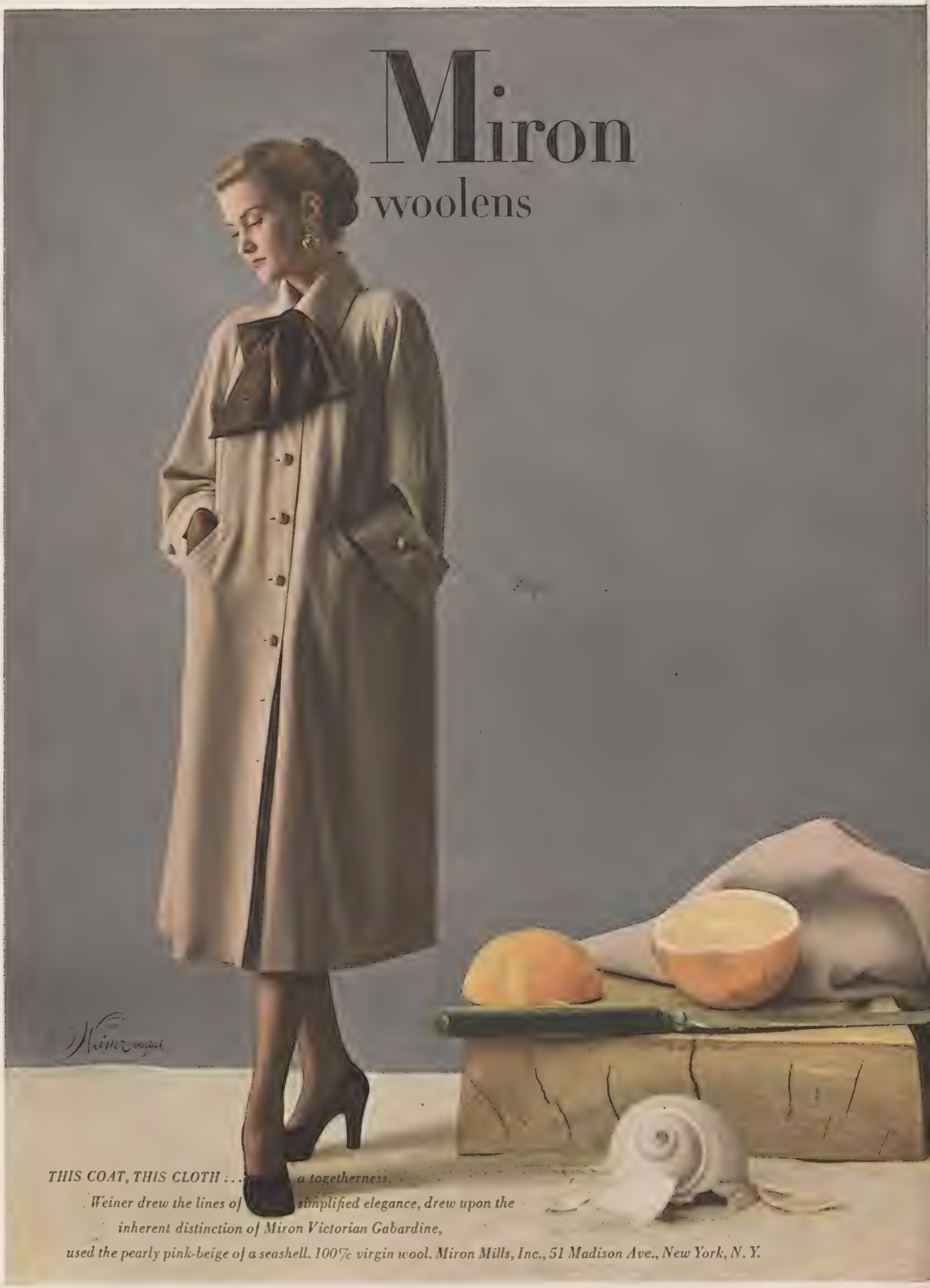
NEW PERFORMANCE, OLD FAVORITE . . . when an old star comes back, new qualities show up in the light of changing fashions. DEL ROBBIA...new name for a memorable fabric: bengaline. DEL ROBBIA...a fine, pliant, shapeable rayon bengaline that profits from the newest refinements of chemistry and research...catches the show-off piquancy of new fashions. Costume by Swansdown.

Duplex Division

## Burlington Mills

*'Woven into the Life of America'*

BURLINGTON MILLS CORP. OF NEW YORK, DUPLEX DIVISION, 1410 BROADWAY, N. Y. C.


Miron
woolens
THIS COAT, THIS CLOTH : . . . a togetherness.
Weiner drew the lines of simplified elegance, drew upon the
inherent distinction of Miron Victorian Gabardine,
used the pearly pink-beige of a seashell. 100% virgin wool. Miron Mills, Inc., 51 Madison Ave., New York, N. Y.

Afternoon in taffeta...

Morris Kraus shapes spring's most

feminine suit silhouette in crisp, dim-lustre silk...

details it subtly and

lights it with buttons

of rhinestones

Photographed by Balkin at French & Co.

Neiman-Marcus

DALLAS

I. Magnin & Co.

Horst—Vogue Studios

*HEATHER*
*A natural mauve grey*

*LOTUS*
*Cocoa, blended with beige*

*POPPY*
*Rich with a copper tone*

*INDIGO*
*A clear dark navy*

*BLUEBELL*
*Blue, grayed by Spring dew*

*DAHLIA*
*The deep bronze of sunset*

# *Colorful as a Spring Bouquet*

Exquisite Artcraft Stockings . . . as colorful as a bouquet of freshly picked posies . . . to spice your newest spring ensemble. There's a subtle shade to match or complement . . . in your favorite gauge, denier and length.

**ARTCRAFT**

*Stockings of Elegance*

Vincent Monte-Sano's

ensemble of Spring ideas—

brief coat, briefer jacket,

fullest of skirts.

The Morris Kraus metier: a wool suit carved with great skill and caviared with crackles of silk taffeta. In Forstmann's Serapheen. From our Designer Collections

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

The Sophie spell: after five frock of lace floated over the brittle sheen of silk taffeta, finished with your own white shoulders. Sophie Original. Designer Collections.

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

# THE CITY OF ORIGINALS

**Hudson's and Detroit catch the spirit of tomorrow**..."Pretty and pastel"...the watch-word for Spring inspired this Philip Mangone cape and straight suit of Pola Stout's Spinel mauve lightweight worsted.

HUDSON'S
DETROIT

Kodachrome by John Rawlings

*"La Luna"—picturesque slumber gown from Vendome's "Fiesta" collection in fine cotton batiste. At better stores.*

VENDOME LINGERIE, INC., 417 FIFTH AVENUE, NEW YORK 16

# Avisco® RAYON

**FABRIC FANTASY**... This fanciful undersea print provides inspiration for Herbert Sondheim's lavishly draped afternoon dress, done in Foreman's Tubrite soft-toned rayon crepe —a development in Avisco rayon highly treasured for its beautiful texture.

At Bergdorf Goodman, New York — Ransohoffs, San Francisco.

"Avisco" is the trade-mark for products of American Viscose Corporation, 350 Fifth Avenue, New York 1, N. Y.

**To prove a point with actual figures...** In the foreground, you see a fabulous custom-made foundation: shaped to shimmering beauty, cobwebbed with hand-run lace.

In the background, you see a trim young girdle for slim young budgets: prettily whittled in palest yellow. *Both* have one important point in common: they close smoothly, perfectly with Talon slide fasteners. For the Talon fastener—natural choice for the finest garments sewn—is so inexpensive, so widely used, you can enjoy its convenience in girdles and corsets at any price.

Remember, whatever you buy—whatever you pay—get the extra value of the Talon slide fastener.

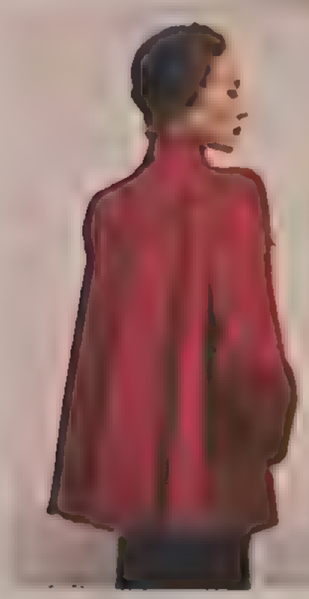
Talon
REG. U. S. PAT. OFF.
THE QUALITY SLIDE FASTENER
TALON, INC., MEADVILLE

in **brief:** spring

This Spring Brief-Coat... in Suskana's BONOSHEEN, a fine all wool gabardine... tailored by the fine hand of HALLDON, LTD.

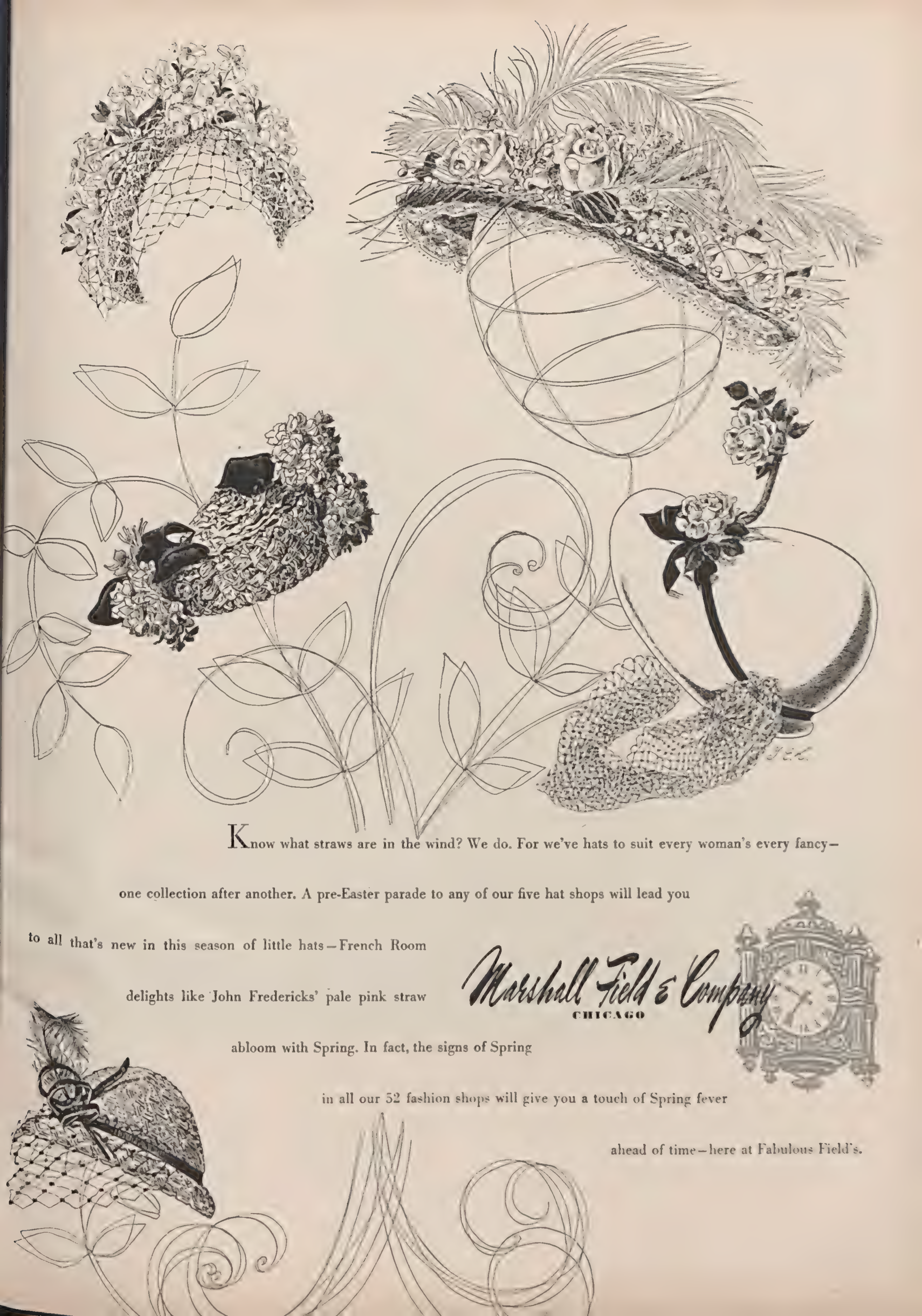
The colors Spring itself: Coach Red, Skipper Blue, and a gardenfull of pastels. Yes, yes... black and navy, too! The details fresh and new: flared back ripples from a dipped yoke... high collar, notched... pockets, slashed... buttons, beautiful. Sizes 8 to 18. About **$50.**

At fine stores, or write:
LOUIS SHLANSKY CORP.
500 Seventh Avenue, New York 18



HALLDON LTD

EVERFAST
Mary Stevens play dress in a batik print on cotton by Everfast®
COLORS GUARANTEED BY EVERFAST FABRICS inc.
*Reg. U. S. Pat. Off.



Know what straws are in the wind? We do. For we've hats to suit every woman's every fancy—

one collection after another. A pre-Easter parade to any of our five hat shops will lead you

to all that's new in this season of little hats—French Room

delights like John Fredericks' pale pink straw

abloom with Spring. In fact, the signs of Spring

in all our 52 fashion shops will give you a touch of Spring fever

ahead of time—here at Fabulous Field's.

Marshall Field & Company
CHICAGO

HONEY GLOW . . . blonde haircolor, warmed with the tone of golden honey . . . heavenly color-mate to Maurice Rentner's brown lace gown with honey-beige jacket. "Honey Glow", our new hairshade with

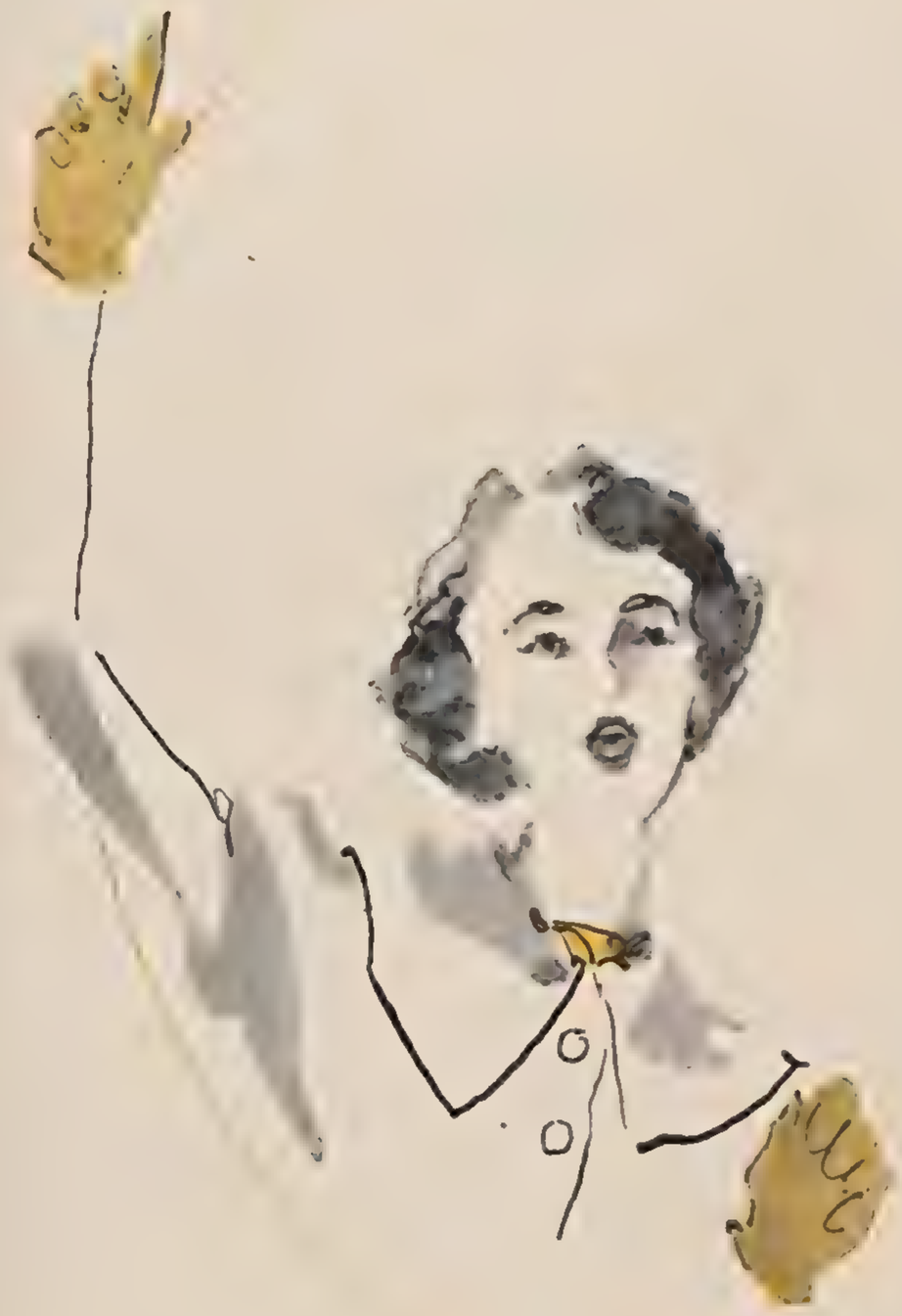
ROU

OIL SHAMPOO T

COLORS • CONDITIONS • CLEA

Caution: Use only as directed on

Burdine's, Miami



mademoiselle's

**new**

*borrowed from the sun for a swift lift to spring!*

*For glow, without glare try Taxi Yellow, mademoiselle's glad new sun-shade. First at Burdine's in softest, smoothest calf. Wear it with black, navy, green, off-whites, prints... feel like you're walking in a sunbeam. So many to choose from at* **$16.95**.

*Matching handbags,* **$25** *plus tax.*

MAIL ORDERS CAREFULLY FILLED

**Burdine's**

*Sunshine Fashions*

MIAMI • MIAMI BEACH • WEST PALM BEACH • FORT LAUDERDALE, FLORIDA

Burdine's
Sunshine Fashions MIAMI, MIAMI BEACH, WEST PALM BEACH, FORT LAUDERDALE

Rice-O'Neill

First Showing . . . of a bright new footnote. A Burdine's exclusive by Rice-O'Neill

. . . in Brittany Rose, a warm vital color to underscore all your pastel Sunshine Fashions*.

*Reg. U. S. Pat.

Burdine's
Sunshine Fashions MIAMI, MIAMI BEACH

First Showing...of a bright new footnote. A Burdine's exclusive by PANDORA

in air-light white poised on colorful platforms in green, red, blue or luggage.

FACE POWDER TINTS . . . Once again Gotham creates something fashion-new and exciting! Incredibly beautiful Face Powder Tints in Gotham Gold Stripe nylons, fine seamed, full fashioned to especially flatter your legs. For day-into-dusk, with your new prints and resort clothes, wear exquisite complexion tints. Powder pink, powder blue, powder green, powder yellow, powder mauve, powder rose, powder rachel.

**GOTHAM HOSIERY COMPANY, INC., 200 MADISON AVENUE, NEW YORK 16, N. Y.**
**GOTHAM HOSIERY COMPANY OF CANADA, LTD., DOMINION SQUARE BUILDING, MONTREAL**

GOTHAM HOSIERY COMPANY, INC.—DEPT. V 21 200 MADISON AVENUE, NEW YORK 16, N. Y.
I would like to buy the stockings illustrated "On A Pedestal." Please send me through a local store, one pair Gotham Gold Stripe Nylons FACE POWDER TINTS. Style 3141, 15 Denier, at $2.50 a pair. Powder Pink ☐ Powder Blue ☐ Powder Green ☐ Powder Yellow ☐ Powder Mauve ☐ Powder Rose ☐ Powder Rachel ☐ My size is ..... I enclose check ☐ or money order ☐. (Don't send stamps.)

NAME _____

ADDRESS _____

CITY _____ STATE _____

(Coupon orders filled only in the U.S.A.)

Ben Reig designs a special edition of the bolero suit... uses volumes of black rayon faille to make a great skirt, a winging jacket ...adds the inside story of a tucked chiffon blouse.

Davidow, master of fine tailoring, designed this gentlewoman's treasure, the all-climate tweed suit. It is a John Barr English tweed—downy, weightless as a thistle in the wind. Gray-striped mauve or green, 10 to 20. 125.00

Bloomingdale's Green Room Specialty Shop, 3rd Floor

Lexington at 59th, New York 22, N.Y.

*Worumbo's wonderful way with woolens . . .*
so long favored by the discerning male. Now
so greatly loved by the woman of fashion, too.
Her coat, by Monarch, of Worumbo's feather-
soft "Valquil". His coat, by Fashion Park,
of Worumbo's magnificent "Westlander".

*Her hat by Angela*

Worumbo

Fabric Perfection Since 1865.

Fifty One Madison Ave., New York 10, N. Y.

*Painted by Maric Zamparelli at the Hotel Plaza Palm Room.*

*Off Navy* * * * * our new nylon stocking shade, artfully blended in hue for continuity of color with this Monte Sano suit of Tile Blue. An interesting and exciting illusion of color with costumes of Navy Blue. Featured in six leg sizes to fit the six basic leg types * * * * *Nolde Nylons*

Ben Reig Original designed by Omar Kiam in Crepe Beguile, a Patricia Jones Fabric woven with Enka Rayon.

**PATRICIA JONES**® *Distinctive Fabrics—Division of* *Bloomsburg* MILLS, INC.
525 Seventh Avenue New York 18, N.Y

Seawell-Gernreich Photo
Jewels by Joseff

Weskit: Vogue Pattern #5737 · Skirt: Vogue Pattern #6278

# HOFFMAN CALIFORNIA WOOLENS

**IN PATIO COLORS**

California-by-the-yard...100% virgin woolens in color-coordinated patterns and solids. At one fine store in most cities...about five dollars the yard. Write for store name and swatch folder.

HOFFMAN CALIFORNIA FABRICS
766 So. Los Angeles St., Los Angeles 14, Cal.

Jewels by Milton Schaper.

BAGS BY

# Josef

## *There are no finer handbags*

**DARK AMBER**... new color for Spring... in bags of finest English calfskin... sleekly crafted... with jewelers' frames of 24K gold plate. Also in navy, black, red, green ... $45

Black Patent Leather $39.50* Josefaille $32.50*

**GOLD SEAL IMPORTERS, INC.**
Paris New York

*Slightly higher on West Coast. Prices subject to 20% Fed. Tax.

for fabric quality

"BOTANY" BRAND
100% VIRGIN WOOL
FABRIC

STYLED BY *Sheila Lynn*

for fashion authority

Proof that the new silhouette is easy to wear, infinitely becoming. A Sheila Lynn design with buttoned-in jacket, outswept skirt. In superb *"Botany" Brand "Botathea,"® a 100% virgin wool crepe. Brilliant new colors. Sizes 10 to 16, about $40. One of the many beautiful fashions wearing the checkerboard label that you'll find at a leading store in your city, or write BOTANY MILLS, Inc., Passaic, N. J.

Worsteds and Woolens for Women's, Children's and Infants' Wear
No-Dye-Lot Knitting Yarns • †Certified Fabrics for Home Sewing
The "Botany" Brand Tie, "500" Suit, Men's Sportswear,
Sox, Mufflers, Men's and Women's Robes • Lanolin Cosmetics

the fabric comes first

Philip Mangone
recalls
rich alpaca,
brilliant-lit, with
ruche-pleated
peplum.
flaring skirt.
J. W. ROBINSON CO.
LOS ANGELES • PALM SPRINGS
PHOTOGRAPHED BY GEORGE PLATT LYNES
IN OUR GALLERIES OF FINE FURNITURE

Suave Simplicity

in whirling, swirling

Pure Silk Polka Dots . . .

Green, Gray, Brown and Navy

Sizes 10 to 20 $25.00

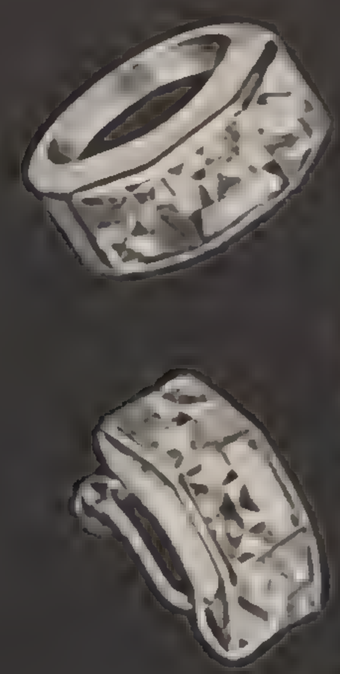
—Best & Co.

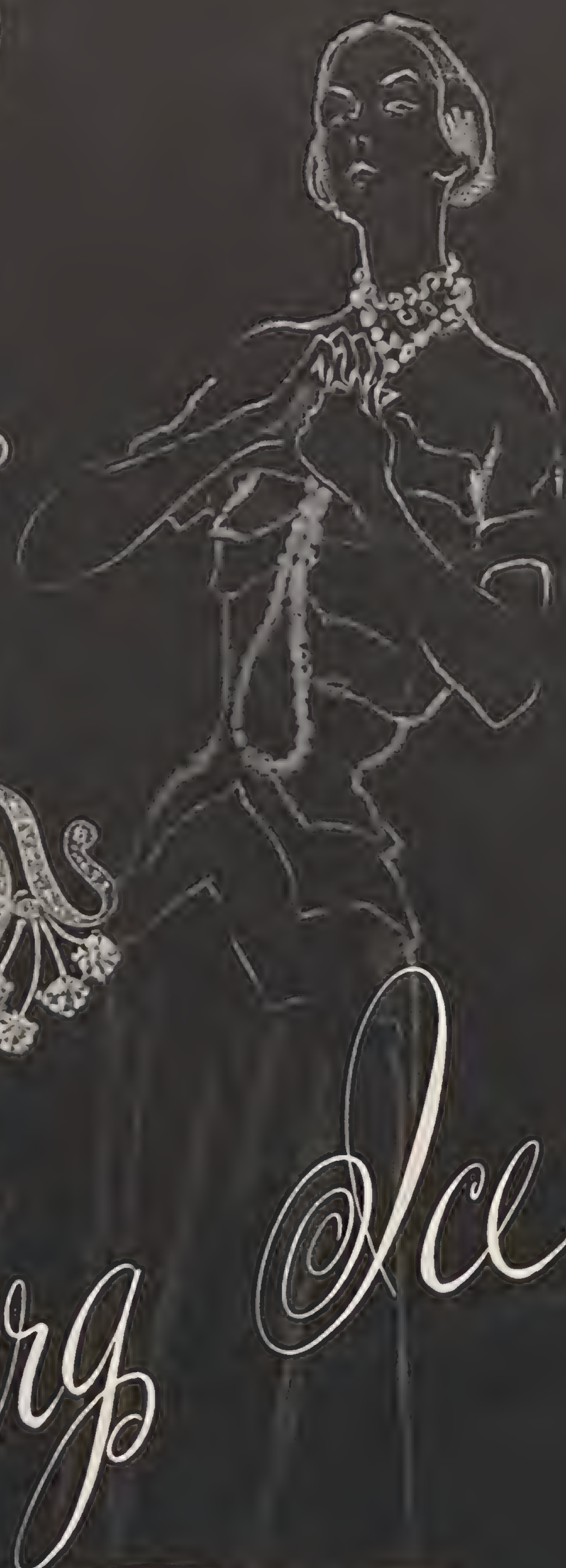
Henry Rosenfeld

exclusive with

Bonwit Teller of Philadelphia

Philip Mangone's distinctive capelet suit





# Eisenberg de*

Fabulous as fashion's richest mood,
sparkling as Springtime.
Crystal-clear imported stones hand-set
with precious care in sterling silver.

EISENBERG JEWELRY INC.
Merchandise Mart, Chicago 54, Ill.

*Reg. U. S. Pat. Off.

Davidow's three-piece ensemble uses

# Two Imported Fabrics ...

that add up to your number one costume for spring. The suit in a monotone, the balmacaan in a plaid . . . both fabrics loomed with that typically continental feel for texture, tailored with Davidow's particular flair for smooth line. The suit, in green, sizes 10 to 16, 125.00. The coat, in green, rust, and brown plaid, sizes 10 to 16, 150.00. From a collection in our

■ ASCOT SHOP, fourth floor.

Carson

Pirie

Scott & co

Chicago

*Kraus*
ORIGINAL

ZUCKERMAN & KRAUS, N. Y.

IN FORSTMANN'S ORMINA

Double Entendre by Howard Greer . . . for

dinner, for the smaller hours.

Black rayon crepe with white faille.

YOU'LL BE PROUD IT'S FROM

Pogue's

THE H. & S. POGUE COMPANY
CINCINNATI 1, OHIO

# Fashion Masterpiece

Howard Greer artfully blends demure elegance and exquisite sophistication in a petticoat costume, created for our Spring collection.

In the background, the romantic painting of "The Mississippi at Hannibal," painted by Adolf Dehn for our "Missouri — Heart of the Nation" collection of contemporary art.

Scruggs Vandervoort Barney . . . Saint Louis

THE FASHION AUTHORITY OF THE MIDWEST

## *and best of all . . .*

FOR CRUISING NOW, for Easter-parading later, and for looking memorably pretty, consider the coat with the high standing collar. Consider, especially, the fine fabric that makes this Lo Balbo original . . . Milliken's superb wool-and-worsted suede. Ever so soft and smooth. (For its luxurious texture, see close-up at right.) The pale and tender shade is Harmony Green.

Ask the salesperson . . . make sure it's a Milliken Woolen next time you shop for fine clothes. Look, too, for Milliken Woolens by the yard, and rayon linings in shades to harmonize. *Where to buy this coat, or the suede fabric? Write Milliken Woolens, 450 Seventh Avenue, New York 1, N. Y.*

*. . . it's a* Milliken

100% VIRGIN WOOL

NYLON
Rhythm* in Lingerie
Luxuriously rich
Amazingly durable
Shrinkage practically nil
You may iron it or not, as you wish
Countless washings only enhance its charm
Impeccably tailored with the famous
RHYTHMESE* BIAS BAND
for the tiny waist and the "new look" 8.95
Bur-Mil
*U. S. Design Pat. No. 133,123
*Reg. U. S. Pat. Off.
At the Rhythm store in your city • RHYTHM LINGERIE, Inc., 136 Madison Avenue • N. Y. C.

# Perfume so precious...closest to your heart!

Lilac Time, captivating *new* perfume by Houbigant,
is *more* than a fragrance—it's the mood of the moment
. . . enchantingly feminine, delightfully romantic,
lingering as a long-remembered melody.

HOUBIGANT

The daring **Decollete'** look is the newest **RHYTHM STEP** look...

cut lowest in an elegant pump for afternoon...

latticed for street...

strapped for casual wear. Start your Spring

fashion-whirl in these more-than-just-beautiful shoes

For name of your nearest store

write

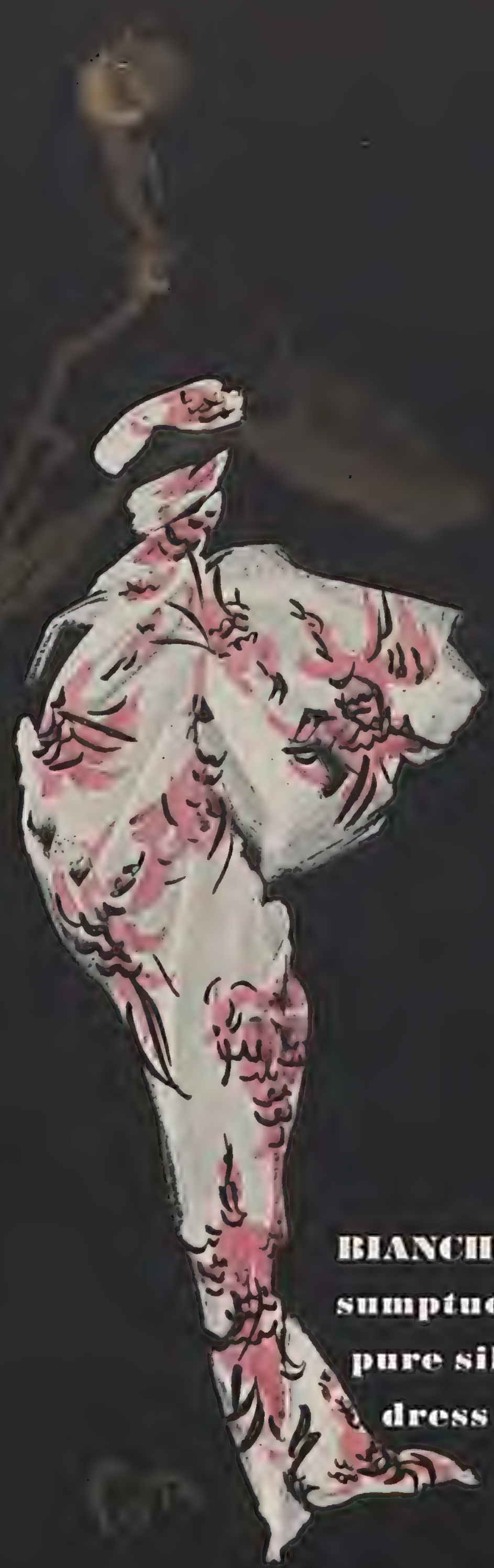
JOHNSON, STEPHENS & SHINKLE SHOE CO.

St. Louis

"ambition" painted by Ben Stahl

*this is your perfect*
*suit for careering...*
*beautifully-cut jacket*
*has timeless appeal*
*stunning details...*
*fly-front skirt*
*will go to any length*
*to be smart...*
*tailoring is superb*
*fabrics are finest*
*pure wools, tops in*
*their genre... values*
*are really wonderful*
*covert 29.95*
*doeskin 39.95*
*gabardine 45.00*
*sizes 10 to 20*
*at leading stores*
*Rosenblum, Los Angeles*

*tailored in California* Rosenblum®



**BIANCHINI'S**
**sumptuous**
**pure silk Giralda***
**dress by Irene**

**Giralda ®*

# HUTZLER'S · 1858 · 1948

"View of Baltimore City, 1850" from the Cator Collection, Enoch Pratt Library

Portrait of a Baltimore spring . . . Monte Sano's enchanting little basque suit with prim peplum, gracious skirt. Made only for us in Pola Stout's gem-colored frisé wool . . . the glowing blue of water sapphires with the misty gray of moonstones.

SHANNON HOSIERY MILLS, INC., COLUMBUS, GEORGIA

The short shawl collar
with black satin detail, is
top fashion news
on the soft and smoothly
tailored full length
flared-back coat
for Spring.

WOODWARD
&
LOTHROP
WASHINGTON

*Johansen's "Off-Beat"*
*in calf, patent or suede.*
*Also with mid-high heel.*

# "Off-Beat"

by Johansen

*It's the magic in music*
*...the fillip in fashion*

Worth trumpeting about, the way this Johansen Pump adds side-swinging straps and a whistle-high heel to the best part of a Moc.

Johansen SHOES

*More than mere economy...*
*Less than sheer extravagance*

JOHANSEN BROS. SHOE CO., INC.
ST. LOUIS 8, MO

Ben Reig original-Naturally at Himelhoch's Detroit

Diamonds by Harry

*Royal Koh-i-nur Mink

...so rare, so valuable that a touch of it...in a hat...or muff...would make every woman feel a queen.

*Koh-i-nur mink hat and muff from Tyra Hats, New York.

**MUTATION MINK BREEDERS ASSOCIATION**

Consult your furrier for further information about *Royal Koh-i-nur Mink.

*®

Hat Reiff

Sally Victor hat.

*Checks audaciously handled—a Kraus Original.* Frost Bros • *San Antonio*

EDITH SMALL'S gaucho suit, bordered with black and white print faille. In FORSTMANN'S black Vellareen, or in black faille. Sizes 10 to 18.

MAISON BLANCHE
NEW ORLEANS

The new fashion in make-up for the new fashion in beauty! Just finger-stroke it on!
Not a cake make-up *Revlon's "Fashion Plate"* Cream Wafer—complete in itself

Off with the old mask-y look! On with the new dewy freshness, the sweet fragility—the *1948* look! *On* with Revlon's new "Fashion Plate"—the only cream wafer make-up in the world!

Just *finger-stroke* it on for the instant illusion of poreless-as-porcelain perfection. Fluff matching powder over it for very *ultra* velvety beauty. By *itself* it creates a luminous glow! Change your beauty personality *either way*—with "Fashion Plate"!

Special combination offer *for limited time only!* Gift size of matching Revlon Face Powder packed *with* "Fashion Plate" at its regular price, 1.75 plus tax! Genius colors.

**No water! No sponge! It makes everything else old-fashioned!**

COPYRIGHT 1948, REVLON PRODUCTS CORPORATION

The Illusion, the vision,
the reverie becomes an enchanting fact!
Heavenly* silk lingerie by Fischer
*Reg. U. S. Pat. Off.
Complete advertisement
Copyrighted 1948, Heavenly* Silk Lingerie, Inc.

Imported Chantilly in Tier Drifts

by

NETTIE ROSENSTEIN

for

THE BLUM STORE

Philadelphia

CUSTOMCRAFT ALWAYS HAS THAT NEW LOOK
At America's finest stores.
Customcraft
ORIGINALS

H.P. WASSON
& Company
INDIANAPOLIS · IND.
Carmel
Original
in Forstmann's pure wool
charmonette
A Wasson exclusive

Maurice Rentner original

Femininity knows no hour this Spring of '48 . . . and the new lady-like look for the Femme Feminine is captured in this wool Bolero Suit by Maurice Rentner . . .

*Green Bolero, with Black Skirt, or Green Bolero, with Navy Skirt . . . accentuated by the pure silk scarf and pocket.*

"Eight Thirty" . . . perfume

Salon of Originals

Holmes

NEW ORLEANS

Lipstick Color Gallery

# Townsheer†

## a Celanese* Fabric of Synthetic Yarn

Harbinger of spring . . . soft-shouldered dress in Celanese' gentle, beautiful Townsheer crepe of synthetic yarn. By Witlin & Schneider. Navy, black, grey or brown. Misses' sizes. For stores, write: Celanese Corporation of America, New York 16.

*Reg. U. S. Pat. Off. †Trademark

as
we
see
it

the
HALLE BROS. co.
CLEVELAND, OHIO

*Monte-Sano's coat-of-flame gives you the new full figure.*
*John Frederics' side-cap in the identical shade.*

A Donnybrook
CLASSIC
DONNYBROOK turns your
back to fashion in the smartest way.
See how gracefully this coat falls
in rippling fulness. Through the collar
and round the neckline floats
a chiffon scarf. 100% virgin wool suede,
a JUILLIARD fabric . . .
high Spring shades. Sizes 10 to 18.
Under $60.
At the quality shop in your city . . . or write
DONNYBROOK
500 SEVENTH AVENUE, NEW YORK 18, N. Y.

# Claire McCardell

## SAYS KAISER AND FRAZER BEAUTY COMBINES STYLE WITH UTILITY

THE vast success of Claire McCardell as designer for Townley Frocks, Inc., is the result of her talent for putting youth and glamor and style into the practical work and play clothes of American women. Her fashions are always useful—and enormously popular! So it is not surprising that McCardell sees her own philosophy of design in KAISER and FRAZER cars. Of them, she says, "The beauty of these original designs is based on utility. No wonder women fall in love with them."

The beautiful lines of the KAISER and the FRAZER are the result of postwar engineering that gives you more room, greater safety, and the most restful ride you have ever enjoyed in an automobile!

KAISER-FRAZER CORPORATION
WILLOW RUN, MICHIGAN

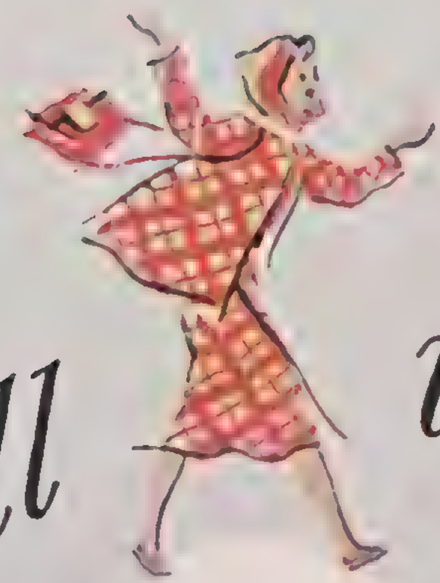
KAISER FRAZER

*Sunburn-brown jersey beachwear designed by Claire McCardell*

VICTOR KEPPLER

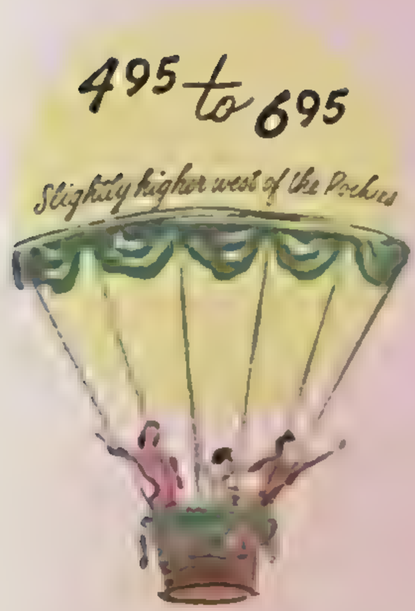
"THE BEAUTY AND DISTINCTION OF CUSTOM CAR STYLING"

Something new in a shoe! Fine flexible sole cushioned on foam rubber . . . a sole that breathes with every step, outlasts solid leather. You never walked so lightly as you'll walk in Foamtreads, because no other shoe has a sole like this!



# you'll walk on air...

# in WELLCO "Foamtreads"*



Foamtreads offer a choice of smart, flattering styles, hand-laced, in fine quality leathers, smooth and soft. Newest spring colors, also black, brown and white – solids and combinations. Good stores everywhere are featuring Wellco Foamtreads for every member of the family and every season of the year. If your favorite shop cannot supply you, write for the name of your nearest retailer.

Made in Canada by
FOAMTREAD FOOTWEAR
WINNIPEG, CANADA

WELLCO SHOE CORPORATION • WAYNESVILLE, NORTH CAROLINA

*TRADE MARK REG. U. S. PAT. OFF.
PAT. NOS. 1955720—2168243
OTHER PATS. PEND.
FOREIGN PATS.

Vogue Pattern No. S 4841

1 for street wear

2 for dressier daytime

3 for evening

FASHION FORMULA:

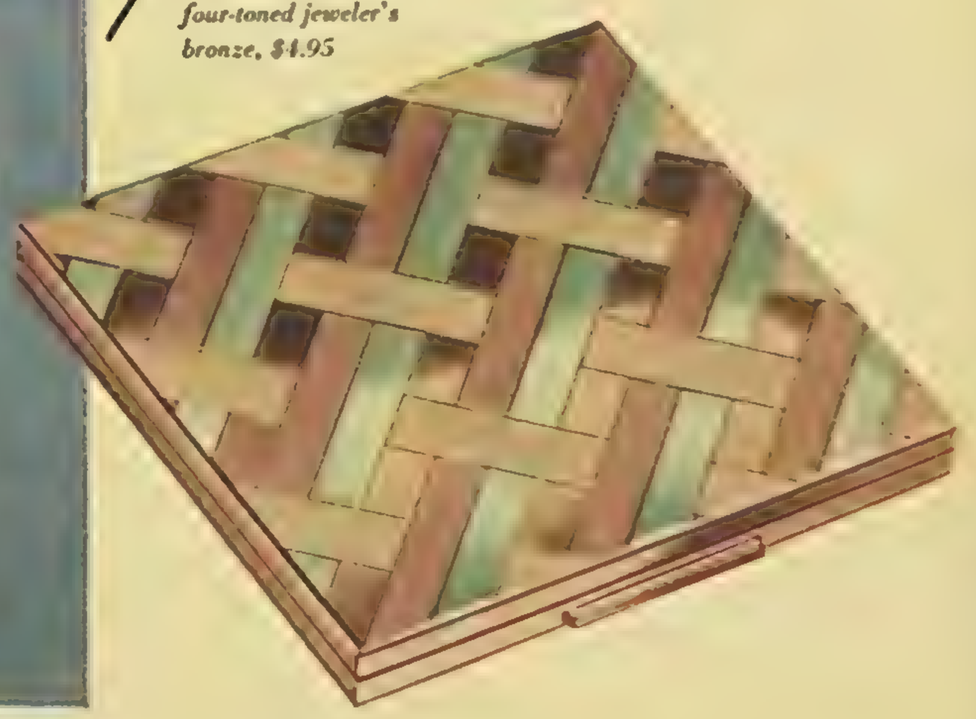
# Every woman needs three

## THE PERFECT VALENTINE

Just as walking shoes don't go-with-all, neither does your compact. Every woman needs three—for street wear, dressier daytimes and evening. Exquisitely designed *Elgin American* compacts specialize in these three apparel moods for a smarter you—and the perfect Valentine's Day gift.

*at leading stores everywhere*

*Have you looked at your compact lately?*



1 **"Basketweave"**
*four-toned jeweler's bronze, $4.95*

2 **"Gay Nineties"**
*silver finish with jeweler's bronze, $7.50*

3 **"Moonlight"**
*engraved jeweler's bronze, $5.95*

# Elgin American

**THE PERFECT GIFT**

COMPACTS
DRESSER SETS
CIGARETTE CASES

*Tune In The Groucho Marx Show Wednesday Nights, ABC Network*

*Other Compacts from $2.95*
*Slightly higher in Canada*

© 1948, ELGIN AMERICAN, ELGIN, ILLINOIS

# For the smart new Land Cruiser

Studebaker chooses the newest of
Collins & Aikman decorative fabrics

## Candalon Cord . . . . . made with Nylon

Only the most modern of fabrics would do for this most modern of cars. So naturally in designing the pace-setting new Land Cruiser, Studebaker selected Candalon Cord — made with nylon in a new combination flat and pile weave. In this fine fabric you get the unrivaled wearing quality of nylon combined with Collins & Aikman's century-old leadership in fabric styling. Candalon Cord joins the *canda cloth* family in keeping its clean smart beauty far longer than other motorcar fabrics. It's washable and cleans like a dream. It's easy on your clothes causing less wrinkling and wear to dresses and suits. Look to the new Land Cruiser for this distinguished fabric.

**Collins & Aikman**

CORPORATION

200 Madison Avenue, New York 16, New York

Sunshine Yellow
IN DAN RIVER'S FINE CORDED COTTON,
Cotton as it should look this spring, done with delicate Gibson Girl touches. This is a fine corded stripe that's completely washable, vat-dyed and Sanforized.* Like all Dan River fabrics, it has a permanent crisp finish, and will stay dainty as long as you wear it.
Dan River Mills Inc., Danville, Va.
Designed by Mildred Orrick in sizes 10 to 16. About $30 in yellow or grey at Lord & Taylor, New York; J. L. Hudson, Detroit; Neiman-Marcus, Dallas, and other fine stores.
*Fabric shrinkage less than 1%
IT'S A
DAN RIVER
FABRIC
Guaranteed by Good Housekeeping

the Wm. H. Block Co.
INDIANAPOLIS
at the crossroads of America

"Little Rebel Suit" designed by Maurice Rentner
of fine grey dressmaker wool . . .
with southern belle blouse and kerchief
of eyelet organdy. Hat by Madame Reine.

ART IN FOOTWEAR

Peacock Shoes

*A grand shoe to smooth the path you travel these days... Foot pampering sandal with a youthful flair and spirited air, you'll adore.*

BOYD-WELSH, INCORPORATED • SAINT LOUIS

PORTRAIT OF YOU FOR SPRING AFTERNOONS

*Monte Sano's silk and worsted coat...Sally Victor hat*

Stix, Baer & Fuller

ST. LOUIS

In a Forstmann Milateen.

Robbins rayon crepe lined.

JABLOW

530 Seventh Avenue

New York 18

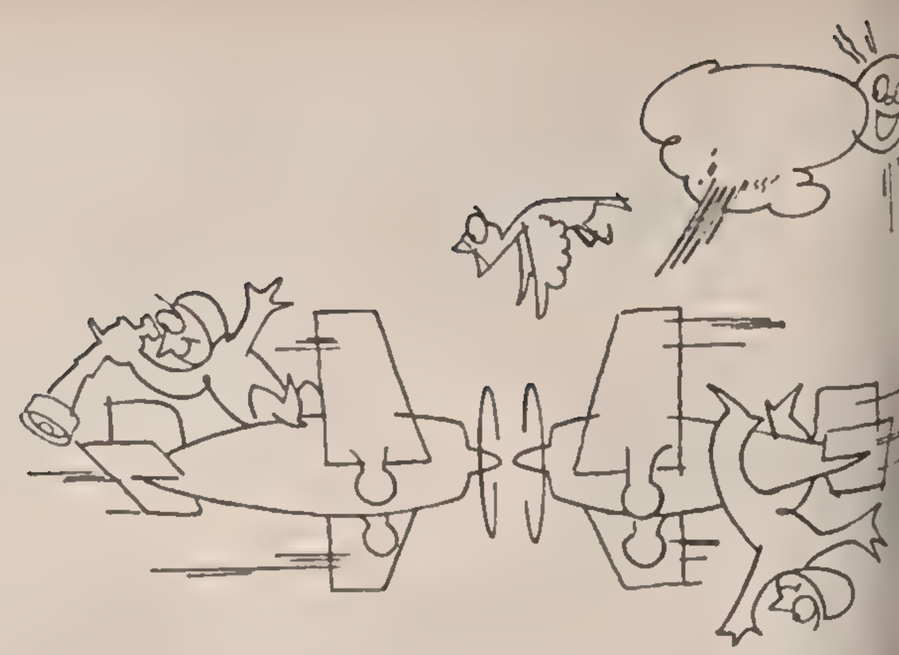
The redingote returns, prettier than ever—
smooth Botany wool
with the complement of a soft silk print.
Our own
Judy 'n Jill ensemble, 105.00
The Young New Yorker Shop,
Sixth Floor
vic

# that touch of enchantment

MARQUISE ORIGINALS . . . masterpieces of the shoemaking art . . . epitomize the new in fashion, the superb in leathers. Yours every Spring costume—tailored or torrid, demure or dramatic—to tell in a minute that you're somebody with a flair for the distinguis in footwear. 12.95 to 16.95. Other Marquise styles from 10.95 to 19.95.

WOHL SHOE COMPANY • SAINT LOUIS, MISSOU

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI



ALL EYES TURN TO THE GIRL IN THE *Whitley* TAILLEUR!

One look at this suit and you kno
it's Spring—for everything abo
it is fashion-right from its curved
jacket to abundantly full sk
WHITLEY man-tailored in the fine
wool sharkskin, quality rayon lin
with Earl-Glo. Grey, brown, bl
Sizes 10 to 20. About $7
For name of nearest store, wri

WHITLEY TAILLEURS, INC
211 W. 39th Street, New York 18, N. Y.

AMERICA'S PREFERENCE IN SUIT

# Amelia Earhart Luggage in Technicolor!

TROPICAL BLUE

NORWEGIAN ROSE

NILE GREEN

SOUTH SEA CORAL

CONGO BLACK

BRAZILIAN PURPLE

ICELAND BLUE

CHINA RED

BAHAMA LIME

PARISIAN PINK

MEDITERRANEAN BLUE

Amelia Earhart LUGGAGE

"CUSHION EDGE"

Light STRONG Handsome

Beautiful? Yes! Practical? You bet! You've never seen anything like Amelia Earhart Luggage in Technicolor before. It's the brightest spot in the travel picture—made of the finest top-grain cowhide in the loveliest, unfading technicolors...washable too...with all the famous Amelia Earhart Luggage construction techniques that mean extra strength and extreme light weight. See Amelia Earhart Luggage in Technicolor before you "go places" next. It's the most exciting traveling companion in years!

This luggage is in short supply. There just aren't enough choice hides to make very much. If you have it in mind as a gift, or for yourself, better look into it right away.

*Amelia Earhart Luggage is presented in sizes to suit your every travel need, in styles for men and women, in a choice selection of canvas, rawhide, alligator, and other fine leathers.*

Send for your *free* copy of the new booklet: "GOING PLACES with Amelia Earhart Luggage," Dept. V6, Newark 5, N. J.

"NOTHING QUITE LIKE A LASSIE MAID COAT!" Superbly tailored ... attention-detailed ... designed for much more than single-season wear. Of dove-soft Levmoor 100% virgin wool fabric. In eggshell beige, as shown, and grey. Sizes 8 to 18. "Style 1210." About $45

*At better stores. For name of store in your city, write:* BARKIN, LEVIN CO., INC., 512 SEVENTH AVENUE, NEW YORK 18, N.Y.

FROM
Maurice Rentner's
inspired GRAMERCY PARK
COLLECTION

WOLF & DESSAUER
FORT WAYNE 2, INDIANA

*It's Spring! Voila . . . Lecie's serenely poised little sailor of criss-crossed straw and plaid taffeta, I*
*At fine stores; write us, we'll tell you*
*Rosenthal Ackerman, New York, St. L*

In this CAMEO SUIT
of pure wool...middy
and Mexicana check
conspire to capture the
sparkle of spring.

THE SUIT SHOP · THIRD FLOOR Chas. A. Stevens & Co. STATE STREET · CHICAGO

MORRY SILVER COMPANY · 337 SOUTH FRANKLIN STREET · CHICAGO, ILLINOIS

One, two –
a gay scarf*
for you

three, four –
a ruff you
adore

five, six –
a turban
that clicks

Seven, eight –
a blouse
to create

nine, ten –
different
again!

suit by
Vergara

*"INDIAN SAGA" Bright as war paint...
a gay, pure silk square with rolled edge.
About $4 at all leading stores.

easy as one-two...
with a twist
of a Glentex
scarf

For 24 more tricks with a Glentex scarf, write for our free booklet. GLENSDER TEXTILE CORPORATION, 417 FIFTH AVE., N.Y. 16, DEPT. V

If you wear
half sizes 16½ to 28½
your figure charm
begins with this —
Rite Form
semi-size
designed to fit
your true proportions . . .
waistline and length — 12.50
A
Average bust average hips
B
Average bust heavy hips
C
Heavy bust average hips
Lane Bryant
NEW YORK • CHICAGO • PHILADELPHIA • BALTIMORE • DETROIT • ST. LOUIS • BROOKLYN

ADELE SIMPSON
New York

Adele Simpson
Original

Harzfeld's
Petticoat Lane. Kansas City

A NEW TUCK TECHNIQUE . . . A NEW BLOUSE BY ADELAAR

DIAGONAL TUCKINGS FINELY WORKED IN FOURS . . . THEME A BLOUSE

MADE TO MAKE A COSTUME. WHITE AND SPRING PASTELS.

SIZES 32 TO 38. ABOUT $8.00. IN SAN CHU A BUR-MIL RAYON CREPE.

LORD & TAYLOR NEW YORK, HUDSON'S DETROIT, MARSHALL FIELD CHICAGO,

NEIMAN-MARCUS DALLAS, ROOS BROS. CALIFORNIA

# Worsted. . . so wonderful

It looms up with such beauty, handles with such exquisiteness. Here a round-hipped, waist-in suit of Kanmak's Spring-light gabardine . . . the thoroughbred worsted of incredible life-span . . . rich and smooth as newly poured cream.

Suit designed by Swansdown

**KANMAK**

© 1947

# be lovely... be-witching...

*left...*

Tiers of intriguing pin tucks... the new elbow-length fitted cuff ...fashioned in Bur-Mil rayon crepe. White, pink, aqua, grey, brown and black. Sizes 30-38. *About $13.00.*

*center...*

So demure, yet so devastating, shirred Valenciennes lace on soft-as-a-whisper crepe chiffon. White, pink, blue, beige and black. Sizes 30-38. *About $15.00.*

*right...*

A froth of shirred Valenciennes lace accents the throat, the cavalier cuffs, of your pin-tucked crepe chiffon cocktail blouse. White, pink, blue, beige and black. Sizes 30-38. *About $15.00.*

*At leading stores everywhere, or write to*

MORLOVE INC. 62 WEST 45th STREET, NEW YORK 19, N. Y.

# FOLEY'S HOUSTON

*Ben Reig favors grand-gesture evenings, a swirl of jet marquisette, a cocoon wrap of rose quartz Crysana wool. Sizes 10-16.

*A Crystal Room, exclusive.*

*"A Ben Reig Designed by Omar Kiam."

First in the classic manner—the

# American Golfer

Tailoring and fabric—traditionally superior; price—traditionally low.

V8. *Left,* Soap'n'Water* printed rayon gray, brown or blue predominating. Sizes 10 to 20 . . . . . 15.

V9. *Right,* Soap'n'Water* rayon gabardine in pastels: blue, maize, pink, green and beige. Sizes 10 to 20 . . . . . 15.

**Both unconditionally washable.**

*Mail orders filled—Address Section 6*
*Please order by style number*
*Postage prepaid everywhere in the U. S.*

*Reg. U.S. Pat. Off.

Best & Co.
Fifth Ave. New York 22, N.Y.

AND BRANCH STORES . . . AND GOOD STORES EVERYWHERE
MADE BY STRAUS, ROYER & STRASS INC., BALTIMORE 11,

**CAROLYN** presents the new triangle coat for spring. Wonderfully becoming with a clever angle to the collar, the set-in fullness of the back. Beautifully tailored by **MORRIS HOCH** of Forstmann Morena. Sizes 7 to 15. About $70.

*Carolyn*

CAROLYN MODES ARE SOLD EXCLUSIVELY IN ONE SMART SHOP IN EACH CITY FROM COAST TO COAST. FOR THE NAME OF THE SHOP IN YOUR CITY, WRITE CAROLYN, 130 WEST 31st ST., NEW YORK 1, N.Y.

THE MODERN VENUS HAS
"that finished look"...
Yearn to wear the new designer fashions? Begin with Twinette*, the especially designed Venus foundation that makes your waist look inches smaller, gives you that completely new look . . . "that finished look."
DRESS BY NETTIE ROSENSTEIN — FOUNDATION BY VENUS
Twinette* girdle – about $10.00
Twinette* all-in-one – about $13.50
* TWINETTE
by Venus
VENUS FOUNDATION GARMENTS, INC. • CHICAGO
VENUS FOUNDATIONS — TWINETTE* • YB STOUT • COLLEGE GIRL • NATURES RIVAL

# Minx Modes

Approved for you by the Minx Modes Junior Board of Review*
...Sparkling date-dress of Soap'n'Water* shantung, in
Pretty Pink, Haze Gray, Blonde. Sizes 7 to 15. Under $25.
Junior dresses by Minx Modes are sold by one fine store
in every community. Write us; we'll tell you where. • The R. Lowenbaum Manufacturing Co.... St. Louis

*Reg. U. S. Pat. Off.

Fred Greenberg

fashions for THE WOMAN MEN REMEMBER

*A coat dress to slip into with ease and wear with great elegance for innumerable occasions. In Hafner bengaline. Styled by NINO. Black, navy or putty. Sizes 14 to 40.*
*About $79*

*Write us for store name in your city.*
*FRED GREENBERG, 550 Seventh Ave., N.Y. 18*

# JULIUS GARFINCKEL & CO.

## IN THE NATION'S CAPITAL

TONI FRISSELL

EASY LINES, BRILLIANT COLORS—THE B. H. WRAGGE FORMULA FOR COUNTRY LIFE!

ONE SUIT BECOMES MANY

WHEN YOU BUILD ON THE CLASSICS

James Roxton

EXCLUSIVELY AT GOOD STORES THROUGHOUT THE COUNTRY
OR WRITE JAMES ROXTON CLASSICS, CLEVELAND 3, OHIO

the finest in fabric gloves

# Shalimar

A carnival of colors for Spring! Important,

exciting colors that become even more so in Shalimar gloves

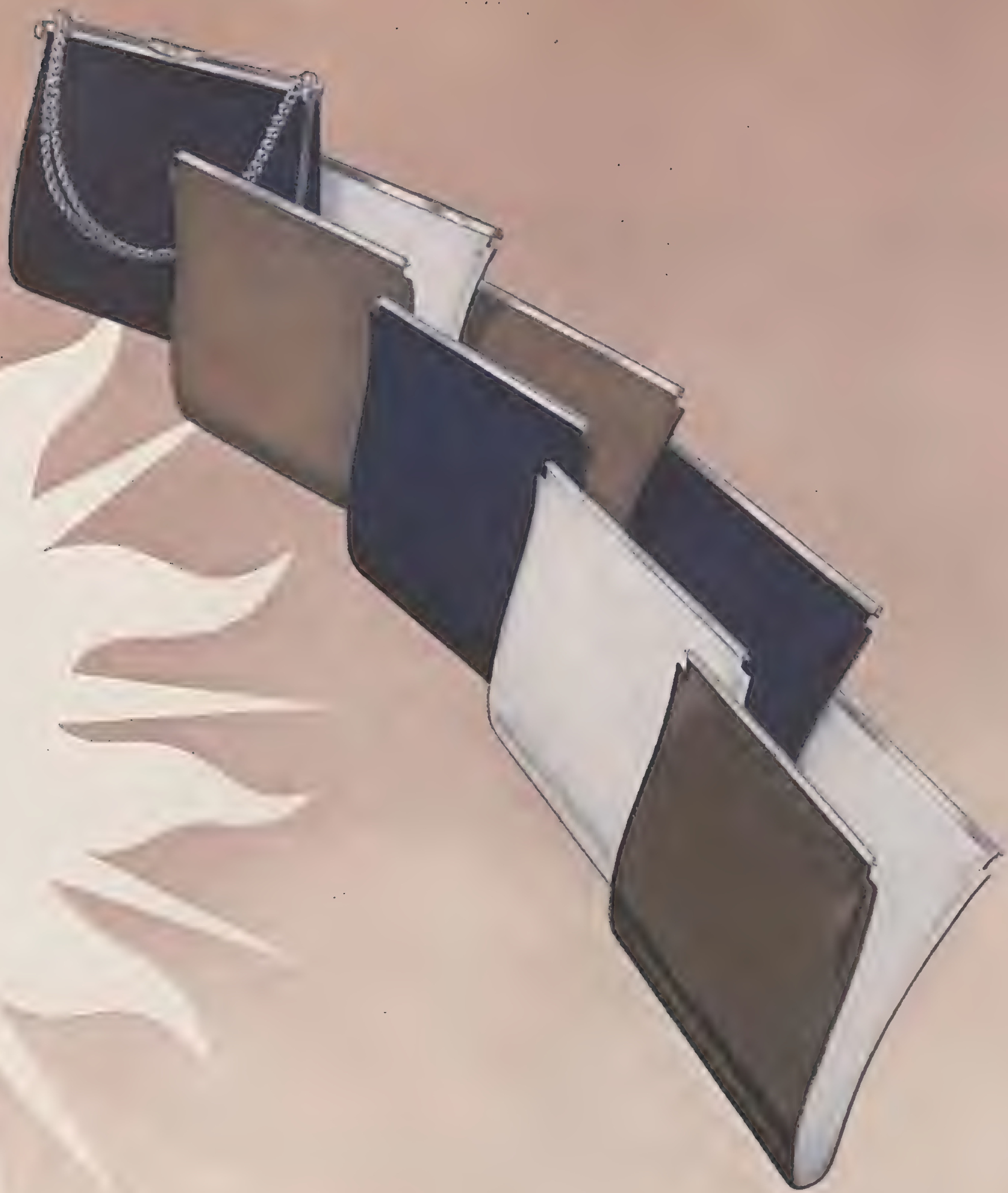
of Shalimar's own fine fabrics! Handsewn and handsome in six button lengths.

Available at better stores throughout the country.

MERRILL-CLARK-MEINIG, INC. • 437 FIFTH AVENUE • NEW YORK 16, NEW YORK

# KORET'S 1-2-3 BAG FOLLOWS THE SUN

You won't have to change your belongings from one bag to another, just change or turn the cover. You don't have to pack several bags when you travel—(you start off with "three bags in one", a basic bag of Faille with a reversible cover of leather in two new Spring colors)—Now, buy and take along extra interchangeable covers in a choice of other colors, and 1-2-3 as simple as changing a cover, you have a bag to suit each occasion—any season—and every climate. Koret's 1-2-3 bag can be a complete handbag wardrobe.



Koret's 1-2-3 bag is available now in calf in all colors—

a *white* that is washable—*red*—*navy*—*green*—*brown*—*black* and the New burnt *orange*.

Also in black genuine *Patent leather*.

**Koretolope in navy—balenciaga tan—brown and black.*

If you already own Koret's 1-2-3 bag—you can buy extra covers

in combinations of the above colors.

*Made of non-crackable suede calf.

KORET

*The* MARK *of a Koret Original*

# Nelly Don—missouri question mark

Missouri's Nelly Don pokes a little fun at this year of presidential question marks.

Pretty button-up dress in her own ask-me pattern. Pink, gray, blue on spun rayon Soap 'n' Water* fabric, unconditionally washable. 10-16. $12.95. For nearest store, write Nelly Don, Kansas City, Missouri. Photo, Rawlings.

*Reg. U. S. Pat. Off.

# It's new!

**... it does for your lips what lipstick alone has never done ... can never do**

**LUCIEN LELONG**
*Lip Service*

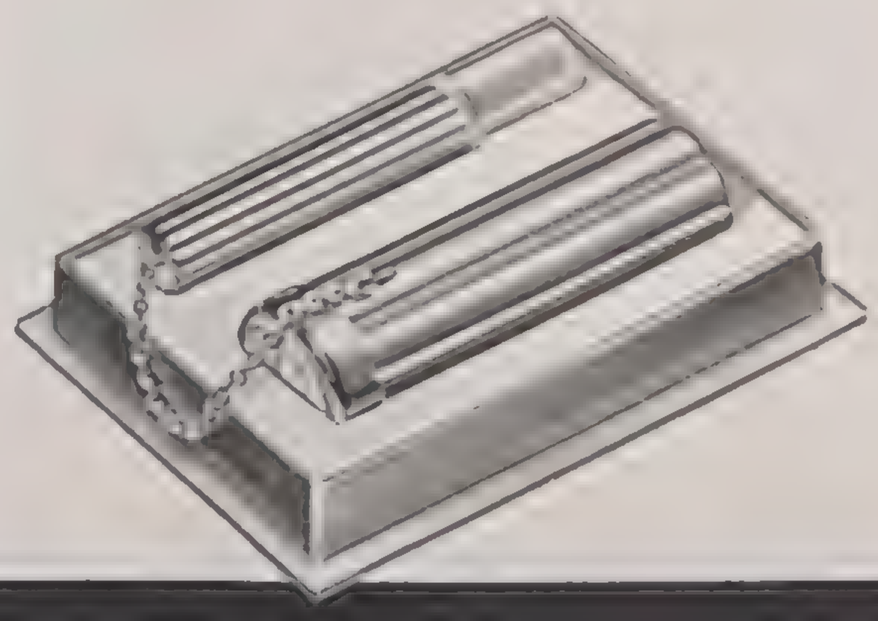
Draw that fine line with Lucien Lelong Lip Service. It glorifies your lips with couturier color and grooms them to instant perfection . . . smoother, lovelier . . . never before so flawless in contour and outline.

Lucien Lelong Lip Service is truly a jeweler's piece . . . of fluted golden tone metal and lucite . . . the lipstick and applicator thoughtfully chained together so that neither can escape your hand. Gift-packaged, and a compliment to every woman.

*In eight couturier-keyed lipstick colors.* $2 *plus tax*

*In 14K gold case, $250, including tax*

**A Lucien Lelong Lipstick teamed with a lucite applicator that flawlessly outlines your lips ... instantly perfects their beauty.**



**LUCIEN LELONG** *Lip Service*

Jack Herzog original

Gossamer rayon chiffon drifts
beneath a portrait neckline.
In pastel shades.
Sizes 10 to 18. Under $60.

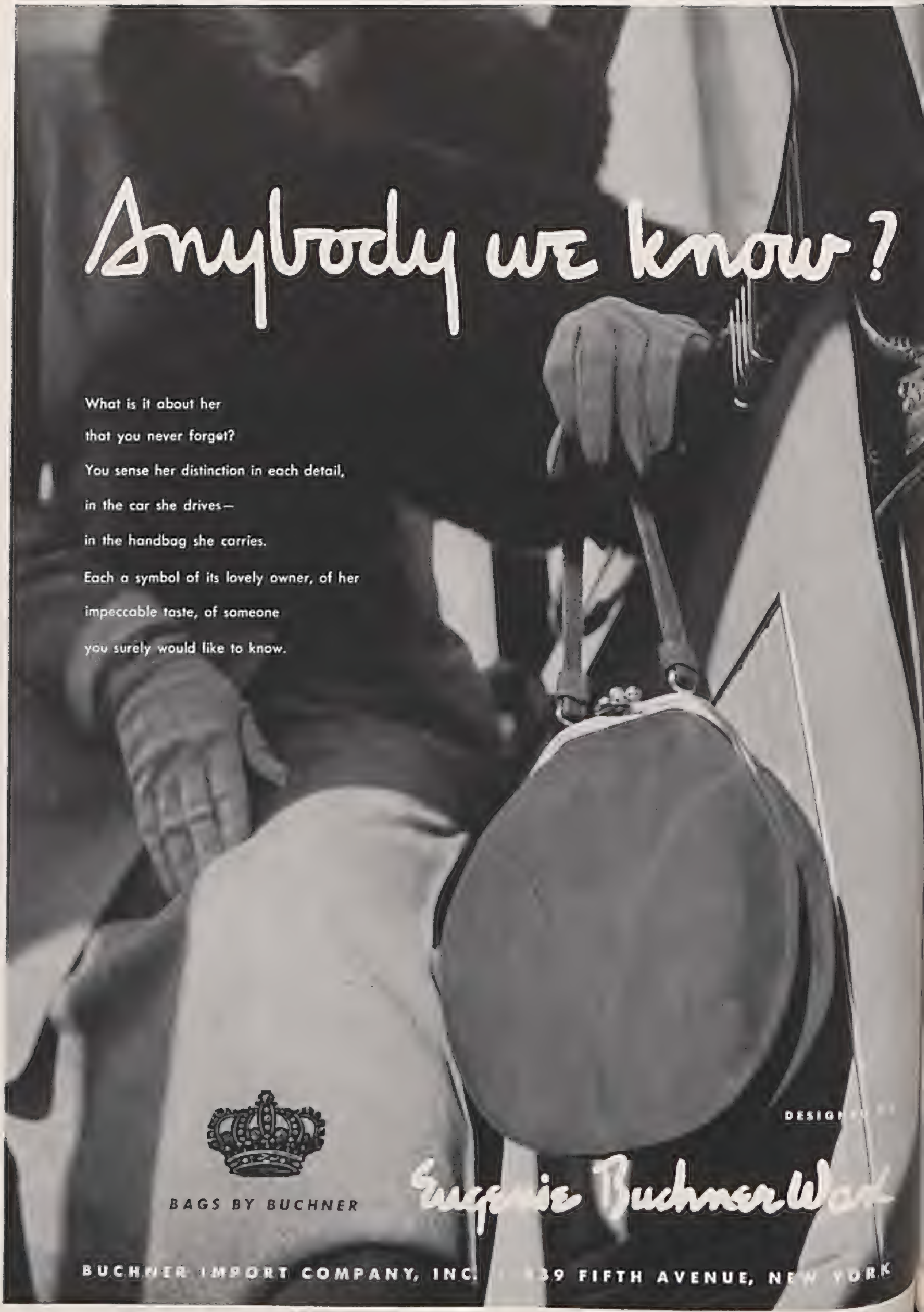
At leading stores throughout the country. For store in your city write: JACK HERZOG & BRO., INC., 530 Seventh Avenue, New York 18

© 1948 CONMAR PRODUCTS CORP., NEWARK 1, N. J. REG. TRADE MARK

Conmar zippers for home sewing... at notions counters.

Dwalynn
hand made
LINGERIE
MADE OF BUR-MIL RAYON CREPE

The capelet suit softly turned in "Botany" Brand finest worsted yarn fabrics. In pastels, navy and black. Junior sizes, about eighty dollars. At fine stores or write, Gilbert Originals, Inc., 847 West Jackson, Chicago 7


Anybody we know?
What is it about her
that you never forget?
You sense her distinction in each detail,
in the car she drives—
in the handbag she carries.
Each a symbol of its lovely owner, of her
impeccable taste, of someone
you surely would like to know.
BAGS BY BUCHNER
BUCHNER IMPORT COMPANY, INC.
FIFTH AVENUE, NEW YORK

*Dallas...distinctive skyline*

# A. Harris & Co. ...distinctive fashions

*Prelude to spring...*
*invitation to summer...*
*Joseph Halpert's inspired and*
*prophetic use of fine pleats*
*at the hips dramatizes*
*the feather print of*
*Bianchini's rayon crepe...*
*blue, brown and red predominating.*

A. HARRIS & CO., DALLAS 1, TEXAS

# Miracles Enchant Your Footsteps—

*Shoes, and their separate ornaments, by I. Miller.*

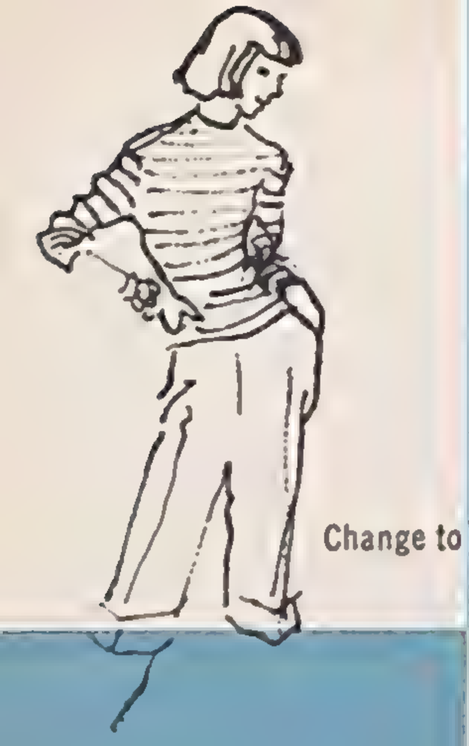
Lastex

The Miracle Yarn that Makes Things Fit

UNITED STATES RUBBER COMPANY

*Mollie Parnis* turns every head with a bold "PIROUETTE" in American-mill crepe intrigue. Under $50.

Mollie Parnis, 530 Seventh Avenue, New York 18, N. Y.



Change to a sweater

Tuck in a scarf

Take to the sun

In your own fashion—

**Bright-button Middy and Pirate Pants**

You'll love the jolly way of the sailor's middy—the jaunty air of mid-calf pants. Crisp Rayon Suiting in Black, White, and bright colors. Middy and Pants, 10 to 18, each about $9

At most good stores

# Koret of California

611 Mission Street • San Francisco 5

UNQUESTIONED QUALITY

EXQUISITE FIT

Belle-Sharmeer
leg-size stockings
for leg-wise women

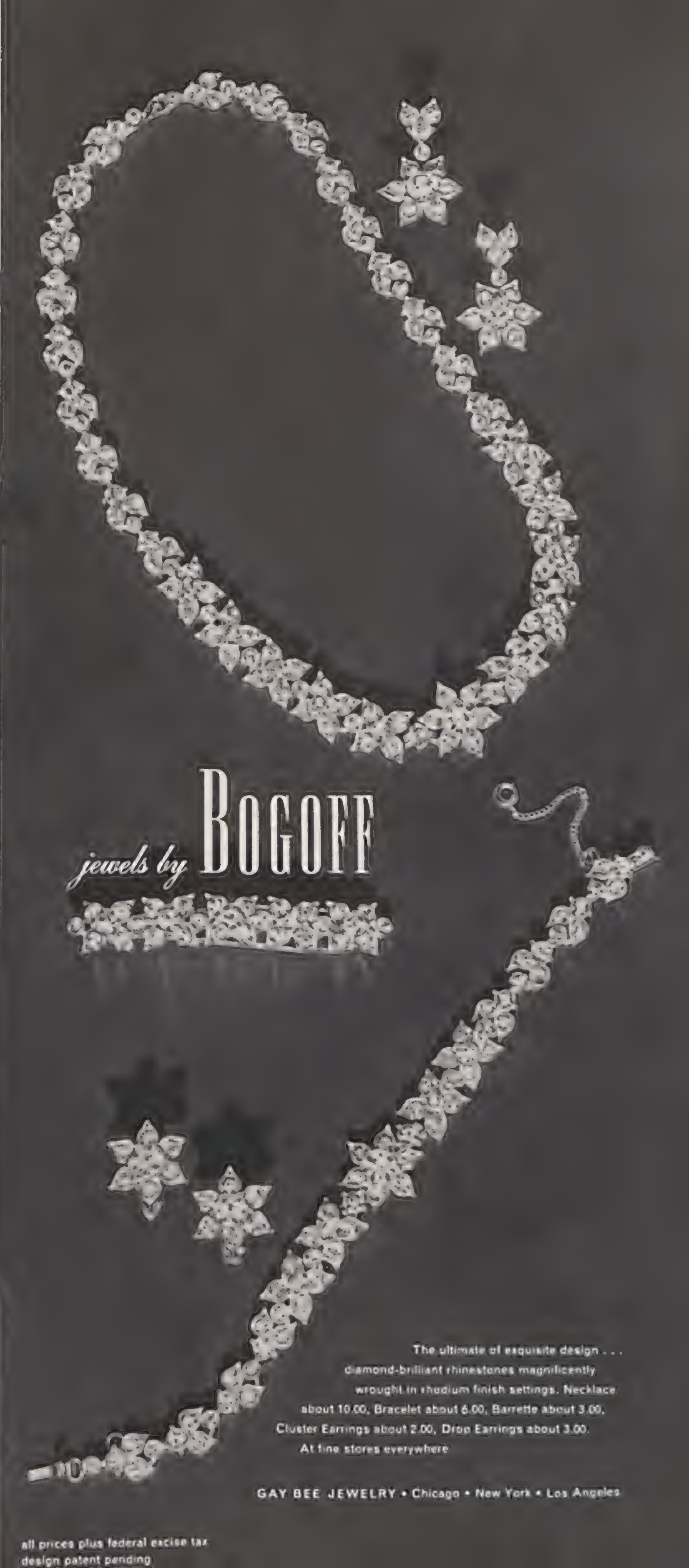
for
that
tall
slim
look

Varden Petites

*If you are five feet five or less,*
*you will always find*
*a brilliantly styled and*
*properly proportioned wardrobe*
*in Varden Petites and*
*Varden Casuals. This dress*
*in an Oscar Hayman fabric,*
*Milliken woven, priced at $45.*
*Sizes 8-20.*

B. ALTMAN, NEW YORK • MARSHALL FIELD, CHICAGO • BULLOCK'S, LOS ANGE

dress by Joseph Whitehead



jewels by BOGOFF

The ultimate of exquisite design . . . diamond-brilliant rhinestones magnificently wrought in rhodium finish settings. Necklace about 10.00, Bracelet about 6.00, Barrette about 3.00, Cluster Earrings about 2.00, Drop Earrings about 3.00. At fine stores everywhere

GAY BEE JEWELRY • Chicago • New York • Los Angeles

all prices plus federal excise tax
design patent pending

"BOTANY" BRAND
FABRIC
TAILORED BY
CRANE ABRAMS
The traditional cutaway
takes a turn for the better in this
prophetic print-peeping Crane-Abrams
costume suit with draped hip contour.
All-worsted Tilda fabric by Botany in black,
brown or navy with contrast blouse and lining.
Sizes 10 to 20. About ninety-five dollars.
Print by DOUCET
...at fine stores everywhere...
CRANE-ABRAMS
337 SOUTH FRANKLIN • CHICAGO 6, ILLINOIS

beauty

is seamless

beige

is new

nylons

by

Hanes

designed with a Woman's touch...
tailored with a Man's skill
Two that tell the story of the new American Informal Coats by the men's house of Mt. Rock. Coats with that something very special that comes from combining a woman designer's fashion feeling with man tailors' precision cut and fit. In the plaid we give you "J. Q. Adams" of Velloom, a Cereý wool. About 69.95. You see "Ben Franklin" in Ardsley gabardine. About 75.00. Others from 55.00 to 89.95.
Fine stores have them for you now.
MT. ROCK COATS
15 HAND STREET
ROCHESTER 2, N.Y.
MT. ROCK
COATS

by
Paul Parnis
Dalton's
BATON ROUGE, LA.
Elsa Brady
SHOP
CLAYTON 5, MISSOURI

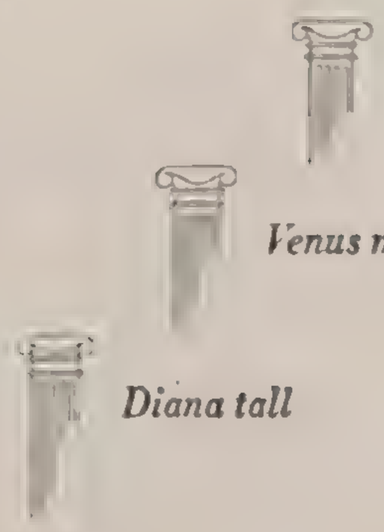
for you who know
the look of perfection
only the
Cymonette
suit of the season
can give...
at one fine store in
every city from
New York to California
About $60
...in Pacific's
Verdona worsted, quality
lined in
Duchess rayon crepe.
Sizes 10 to 20
in black, navy and
important Spring colors.
For store in your city,
write CYMONETTE,
230 West 38th Street, New York 18
Des. Pat. Pend
Hat by Kitty of

# MUNSINGWEAR NYLONS
REG. U. S. PAT. OFF.

# IN "SCULPTURED PROPORTIONS"*

Ah...how good it is to change into such never-before beauty as these specially knit fifty-one and fifty-four gauge nylons. The secret is their fit...and their fit is Munsingwear's own specially developed technique which proportions the stockings not alone to your leg length...but to its actual shape. See what a wonderful difference...in cling, in clearness, in sheer allure! Pick your own leg size from one of three "Sculptured Proportions": Iris small, Venus medium, Diana tall; at fine stores everywhere.

*TRADEMARK



AVONETTE opens a window on the closed look . . . with "Laughing Vamp". . . and suddenly, your feet are magically small . . . the optical illusion created by a laughing-wide window on the vamp . . . the quality, the beauty, the idea . . . typical of the high excitement you have come to expect of Avonette about $15.95
Slightly higher at distant points
laughing vamps by Avonette
PANETTÉ and AVONETTE,
two of America's great shoe names
For Store In Your City, write
AVON SHOE CORP. • 47 West 34th Street,
New York City

Spring Fiesta,
William Bass'
three piece costume.
Sheer wool with
linen blouse.
Flamingo red,
royal blue,
sage green,
desert tan.

William Bass

MONTALDO'S

*Denver • Colorado Springs • Bartlesville, Okla. • Columbus, Ohio • St. Louis*
*Richmond, Va. • Charlotte, Winston-Salem and Greensboro, N. C.*

Bird - Speakman Inc.
*Wilmington, Del.*

Doop's
*East Orange, N. J.*

*Heart's Choice*

Kickernick Restware of Celanese*

tricot jersey with winning and

wearing ways that are a constant joy.

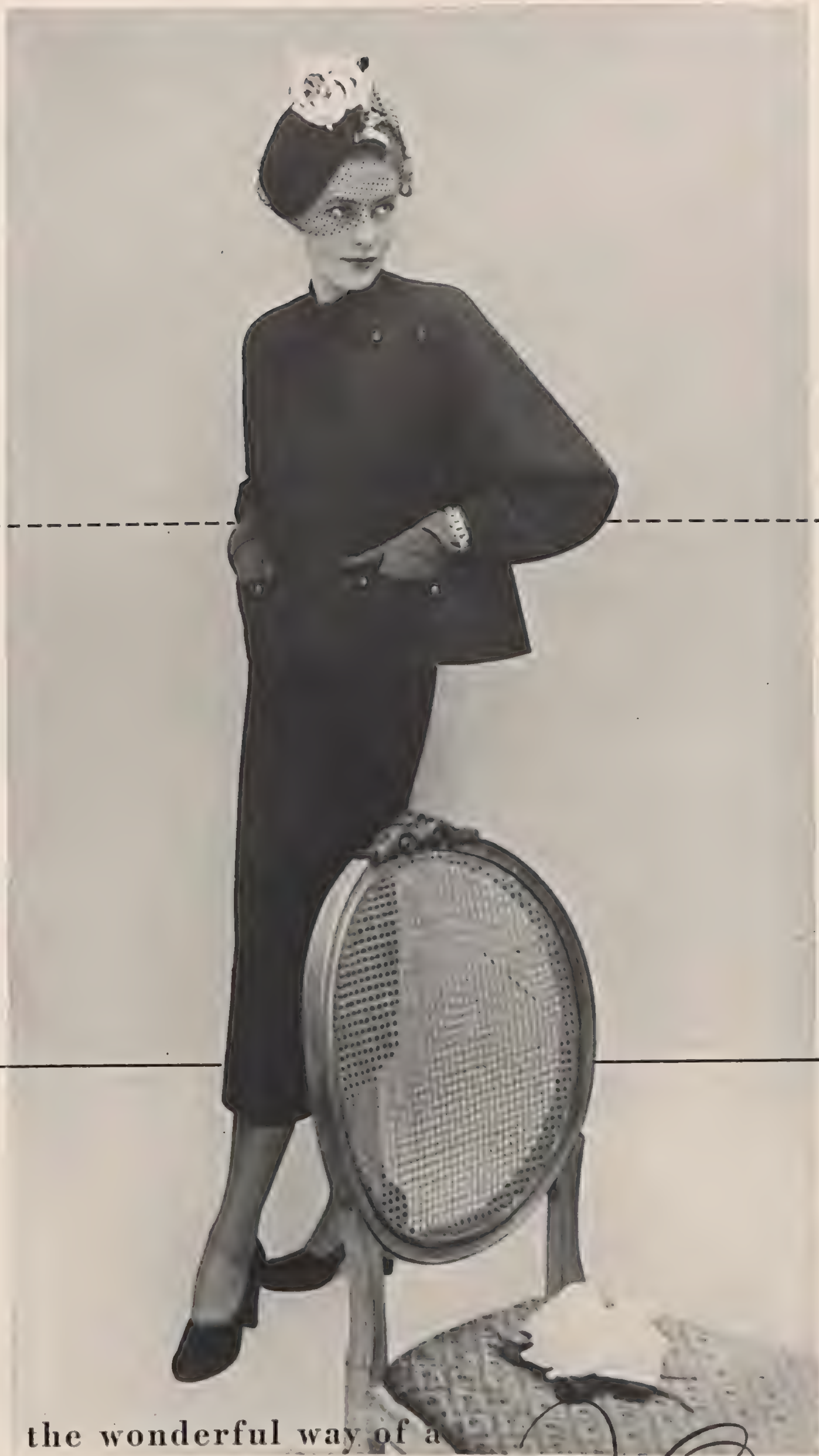
Pink, blue, white. Sizes 32 to 40.

Each to retail at about five dollars.

Kickernick
LINGERIE

PANTIES • BANDEAUX • SLIPS • PANTIE GIRDLES • GOWNS • PAJAMAS • KICKERNICK, INC., MINNEAPOLIS 1, MINNESOTA

*Reg. U. S. Pat. Off.



Fabric by **MIRON** Woolens

Jacket in motion, moving out and back ...contradiction to the skirt, standing lean and straight. **MIRON'S** all wool Victorian Gabardine. Seashell colors, among them King's Helmet Blue, Clam Beige, Black Top. Sizes 10 to 16. About $85. At one fine store in your city, or write WEINER ORIGINALS, 205 West 39th St., New York 18, N. Y.

the wonderful way of a

Weiner original

tailored by Handmacher

tailored in the

handmacher tradition

of clothes of **character**

... Miron worsted at

less than sixty dollars

Jeweler's links

in
the
golden
manner
of

Monet

Earrings $5
Necklace $7.50
Bracelet $5
plus tax
AT BETTER STORES

Copyright 1948

Monet Jewelers • 6 West 32nd Street, New York 1, N. Y.

SIDNEY HELLER
Created
NEW YORK
Sidney Heller
. . . creates the beautifully behaved blouse.
Flower-petal collar traced with delicate lace . . .
a center panel of meticulously stitched tucks.
In a very fine rayon fabric by Colonial Mills.
White only. Sizes 32 to 38. Under $12
At better stores or write: SIDNEY HELLER CO., INC., 525 SEVENTH AVENUE, NEW YORK, N.Y.

Featured in a distinguished spring collection now showing in most of America's finer stores is this two-piece navy Hochanum wool and taffeta . . . about $90
LARRY
Aldrich
NEW YORK

Waltz-away contour waisted with faille, tied front or back . . . a gay peony print on black background designed expressly for Junior Guild. About 40.00, junior sizes, at fine stores or write, Junior Guild Frocks, Inc., 847 West Jackson, Chicago 7.

Shades of the so-old, new-again Hour Glass figure! Valley uses corselette lacing on platform-elevated toes . . . on heels with a French accent in rich tones of suede.

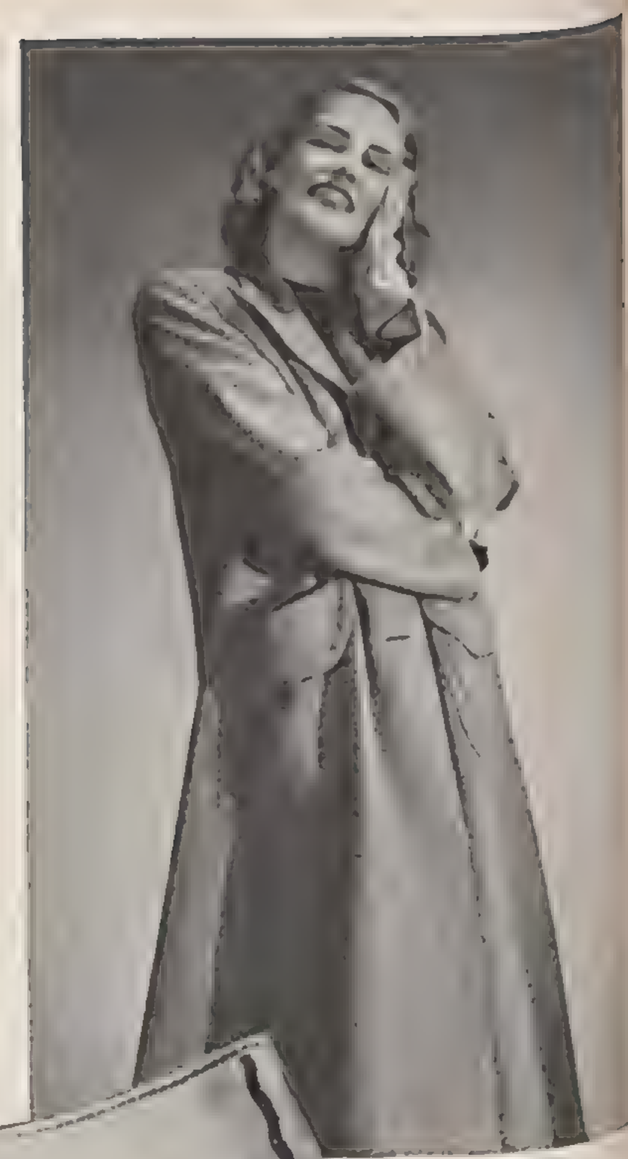
FOR THE WOMAN TO WHOM CRAFTSMANSHIP IS IMPERATIVE

Valley SHOES

VALLEY SHOE CORPORATION, ST. LOUIS 18, MO.

Style No. 444—about $39.95

# maintaining your faith in a



Style No. 668—about $49.95

Style No. 805 with Lynx-dyed White Fox, about $129.95 no tax

Style No. 612—about $49.95

*...with maximum quality in detail-oring and exclusive 100% woolens at the lowest possible price!*

*Write for style booklet No. 2-V-8 and name of nearest dealer*

**LINDER BROS., Inc.,** *The House of Shagmoor,* 512 SEVENTH AVE., N. Y. 18

...and she wears A HALF SIZE!

She looks infinitely lovelier in her CAROLINE CARLSON Original.

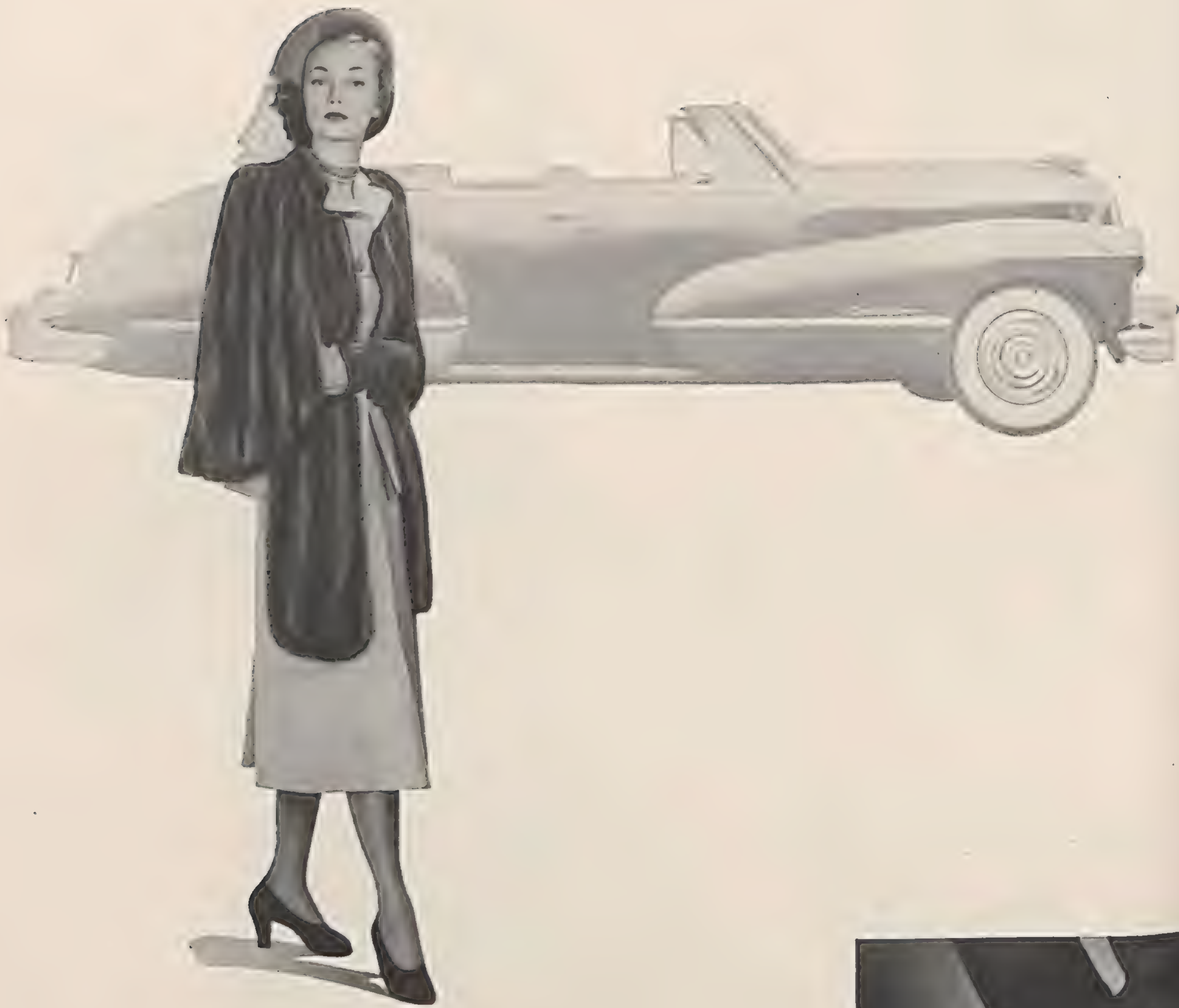
An afternoon dress draped softly to flatter, designed to fit like a dream...expressed perfectly in CAMELLIA by MALLINSON. Black, navy, grey and hushed pastel tones. Sizes 14½ to 26½. About $25.

**A Young Slant on Half Sizes**

Caroline Carlson California Create

CARSON, PIRIE SCOTT & CO. *Chicago* • HALE BROS. *San Francisco* • GORTON'S *Los Angeles* • DIAMOND DRY GOODS CO. *Phoenix* • WHITE HOUSE *El Paso*

CAROLINE CARLSON, 910 SOUTH LOS ANGELES STREET, LOS ANGELES 15, CALIFORNIA



*SHE LOVES THE BEST*

*NATURALLY*

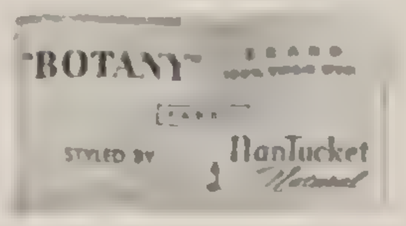
*SHE WEARS A* Bali

THE Bali BRA THE BRA DESIGNED WITH YOU IN MIND

BALI BRASSIERE CO., INC. New York • Chicago • Los A

# NanTucket
*Natural*

The character of every Nantucket Natural is evidenced – in this elegant coat-dress: serene, simple lines, meticulous details, perfect finishing touches. Made in Marchan, Botany's famous gabardine. In important Spring shades. Sizes 10 to 20. About $40.* For store nearest you, write Nantucket Naturals, 498 Seventh Ave., New York 18.




*SLIGHTLY HIGHER IN THE WEST

Red vest
White jacket
and Navy skirt
Sharp contrasts by
"a California Creator"
to suit the mood
CALIFORNIA
Adele
Los Angeles, 7

# Sportleigh

CLASSIC COAT

*Sportleigh's featherweight Whispun Cheviot in companion-to-everything colors of pebble tan and pussywillow grey. Handsomely lined... beautifully tailored. Sizes 8 to 18; 7 to 15. Price, $35. Exclusively at one leading store in your city.*

TAILORED AT SPORTLEIGH HALL, HARRODSBURG, KY.

# . . . enter amazing Angel-skin!

**designed to be better**
**for your figure . . .**
**and more comfortable . . .**
**than any other**
**girdle or foundation**
**you have ever worn!**

Never before . . . anything like ANGEL-SKIN . . . the two-in-one all-in-one that's utterly *different* . . . utterly wonderful. The *utmost* in uplift . . . with undercover straps that support and shape the bosom. The *utmost* in contour control with the high-waisted girdle that smooths and flattens your midriff and clips inches from your waistline. And the *free, flexible feeling* you've always *dreamed* of having! Truly, ANGEL-SKIN *is* amazing.

**Vogue**
**foundations**

358 Fifth Avenue, New York

Exclusively at one good store in most cities. For the name of this store, write us.

*Paul Sachs Originals*

SAINT LOUIS 1, MISSOURI

# Sightseer

Even at 5'5" or under . . . .you'll still be head and shoulders above the Easter Parade in this soft toned suit and matching cape. Styled by MARIO in brown or blue-grey worsted sharkskin, lined with Robbins Crepe . . . tailored to fit your dimensions without alterations. Sizes 10 to 18

tailored by Kipness

FOR NAME OF NEAREST STORE, WRITE

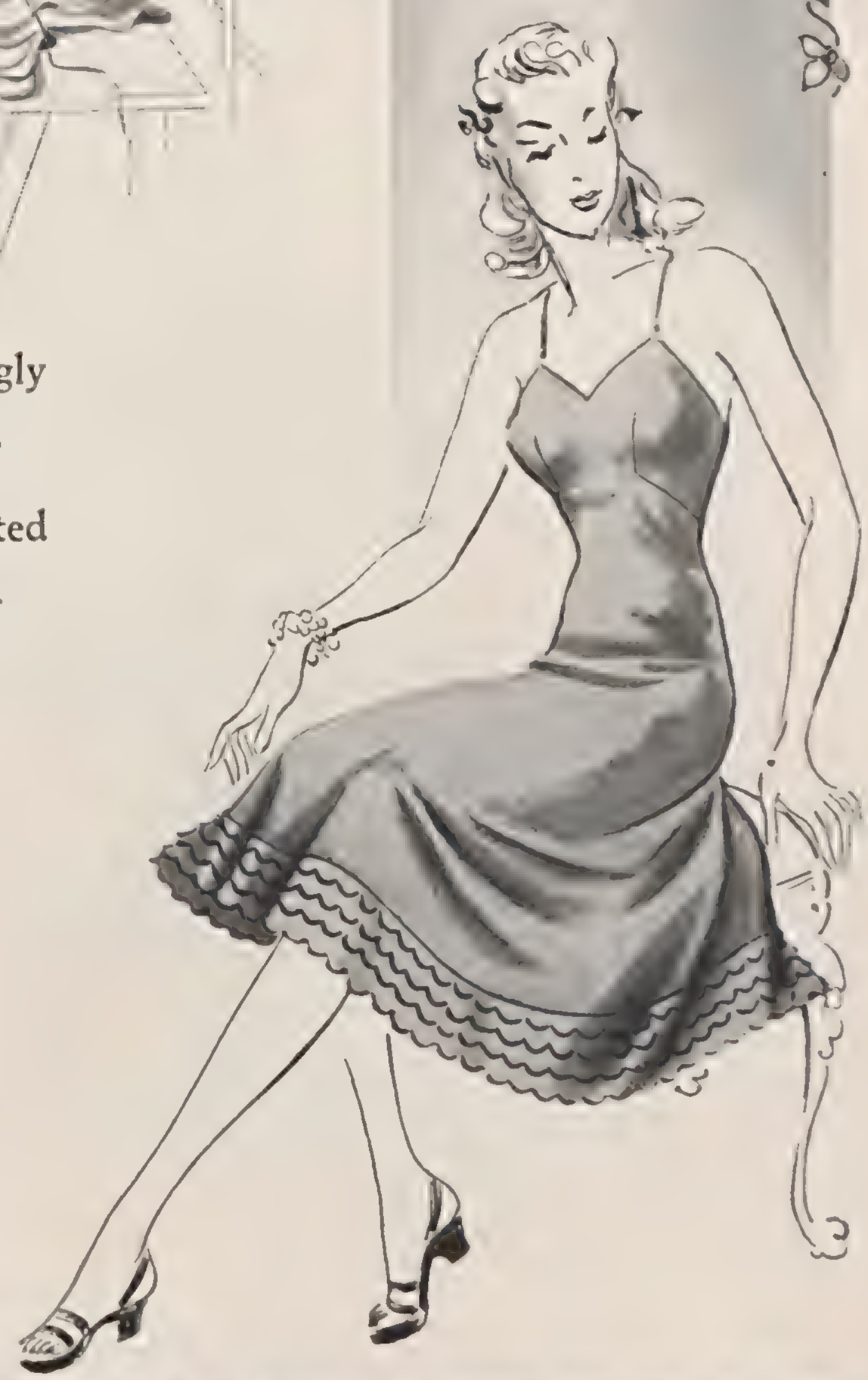
**JOE KIPNESS INC.**

512 SEVENTH AVENUE, NEW YORK 18, N.Y.

# WHEN A *Slip* BECOMES A SOCIAL ERROR . . SWITCH TO *Mary Barron*

*This advertisement is based on the actual embarrassing episode of Glenda Renfro, 302 E. 7th Street, Maryville, Mo., to whom we have sent a check for $50.*

Her **straps popped**—her slip dropped! How embarrassingly she stood in the pool of her nameless slip . . . Never would this happen with a **Mary Barron** slip! The patented "Biastrait" design eliminates strap strain, riding up or twisting around the hips. There are no side seams to split in action . . . Lace-trimmed or tailored styles.



*Clairanese**

CLAIRANESE* RAYON TAFFETA SLIP. Launders like a handkerchief and will not split or crack. Ruffle designed for easy shortening by snipping at either tuck. Colors: Black, navy, brown, verity blue, kelly green, frost pink, white, red. When ordering give your brassiere and dress size. Sizes 32 to 44. . . . . About $3.00

*Reg. U. S. Pat. Off.

Mary Barron Slips are sold at leading stores in U. S. A. and Canada. If not available at your favorite store, write to Mary Barron.

**WIN $50.00** *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corp., 180 Madison Avenue, New York 16, N. Y. (Expires June 30, 1948)*

Molly design

*Molly does a lumberjacket suit, a cape over a cardigan suit, all in a soft key, all in* **MIRON** *Imperial worsted sharkskin.*

*Lumberjacket suit with swirl skirt, 79.75 . . . Cape, 69.75; cardigan suit beneath, 79.75*

*At all* **SAKS FIFTH AVENUE** *stores.*

*Smoothie*

**CONTROLEUR**®

The patented exclusive CONTROLEUR back feature gives extraordinary control in a zephyr weight garment, lightly boned.

**series of '48**

The CONTROLEUR Back

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Tucson

IN FRIENDLY ARIZONA


# Vogue's Travelog

## A DIRECTORY OF FINE HOTELS AND RESORTS

FOR FURTHER INFORMATION ABOUT THESE LISTINGS WRITE TO VOGUE'S TRAVELOG, 420 LEXINGTON AVE., N. Y. 17

## *Arizona*

TUCSON

*SANTA RITA HOTEL.* 250 rms. Tucson's Social Cntr.; Western Hosp. & Atmosphere. Superb cuisine; famous Dance Bands, Polo, Golf. Nick Hall, Mgr.

## *Florida*

BOCA GRANDE

*BOCA GRANDE HOTEL.* On Gasparilla Island. Comfortable Guest rooms. $16 and up per person, American plan. Private Beach—Golf—Fishing.

FORT LAUDERDALE

*MARIE ANTOINETTE.* New apartment-hotel. Private ocean beach. Apartments—hotel rooms. Maid service. Brochure—F. G. Snedden, Brickell Drive.

LAKE PLACID

*SOUTHWINDS CLUB.* 3,000 acres in orange groves & crystal lakes country. All sports, golf, tennis, bass fishing. Write Ronald A. Baker.

MIAMI

*THE VENETIAN*

Closest Miami hotel to Bay and Beaches. Centrally located on through routes to race tracks, golf courses, all attractions. Beautiful residential section. Large, sunny rooms. Famous cuisine, service. Planned entertainment. Roof solarium. Beautiful new cocktail lounge. Low rates, reductions for long stays. Address: C. A. Crawford, Mgr., Biscayne Bay at 15th St.

MIAMI BEACH

*HOTEL GOOD.* Continuing a famous tradition of "good" living. Exclusive, club-like atmosphere. On ocean at 43rd Street.

*THE SEA VIEW.* Newest, finest, on oceanfront. Exclusive location. Advanced design. Private balconies. Private beach, pool, cabanas.

SAINT PETERSBURG

*THE HUNTINGTON.* A Resort Hotel of Merit, in beautiful and exclusive surroundings. Nov. to May. Eur. & Amer. plan. Bklt. Paul B. Barnes, Mgr.

*THE VINOY PARK HOTEL.* Largest, finest on West Coast. 375 rms. Faces Tampa Bay. Gulf beach club priv. Refs. exch. Sterling B. Bottome, Mgr.-Dir.

PALM BEACH

*PALM BEACH BILTMORE*

New private Beach Club on oceanfront. Golf, sailing, fishing. Gay social life. European Plan. A Hilton Hotel. For information consult your Travel Agent or Reservation Offices: In New York: The Plaza, Suite 1755, 1 West 58 Street—MU 8-2240; In Chicago: Palmer House—Andover 6344; In Washington: The Mayflower—District 4979.

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*THE MONSON.* Fine small hotel. Good food & service. Low Amer. plan rate to weekly or season guests. Interesting winter community. Golf. Folder.

*THIS YEAR* is the ideal year to discover America. Let Vogue's Travelog serve as your vacation directory and insure the success of your next trip.

## *Florida*

SARASOTA

*ORANGE BLOSSOM HOTEL*—Smartest on the Gulf Coast. Superb location. New lobby, air-cond. dining rm., cocktail lounge. J. B. Rountree, Mgr.

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KANSAS CITY

*BELLERIVE HOTEL.* K. C.'s Social Rendezvous. Luxurious apts. Famous El Casbah Supper Club. Garage. Rec. by Duncan Hines. Louis L. Larrea, Mgr.

## *New Mexico*

CARLSBAD

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## *North Carolina*

GREENSBORO

*SEDGFIELD INN.* Charming English Manor hotel in the glorious Piedmont. Superb cuisine. Champ. golf course, tennis, riding. Write for free booklet V.

## *South Carolina*

CHARLESTON

*VILLA MARGHERITA.* Internationally famous—Charleston's finest address. Our cuisine unexcelled. Rates American plan: Double $30 to $40 per day.

## *Texas*

HARLINGEN

*MADISON HOTEL.* Luxurious vacation in tropical Rio Grande Valley to Mexico. Sunshine, flowers, dancing, sports. Free folder.

## *Virginia*

WILLIAMSBURG

*WILLIAMSBURG INN & LODGE*

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## *Texas*

HUNT

*WALDEMAR GUEST RANCH.* 10th yr. 85 mi. W. San Antonio. Riding. Everything for fun and relaxation. Fine food. Ltd. 40. Res. Season Jan.-Apr. Bklt.

*WHY NOT* try Dude Ranches this year? Wide open spaces and colorful cowboys create an atmosphere of complete relaxation.

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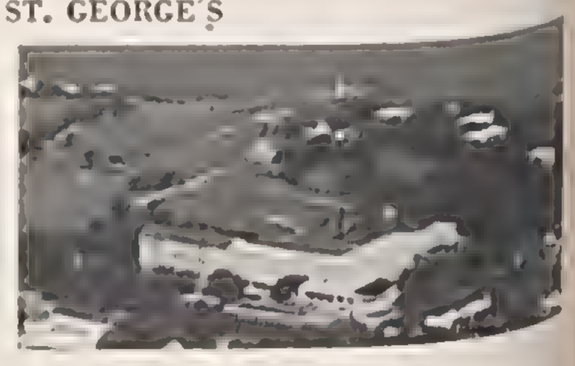
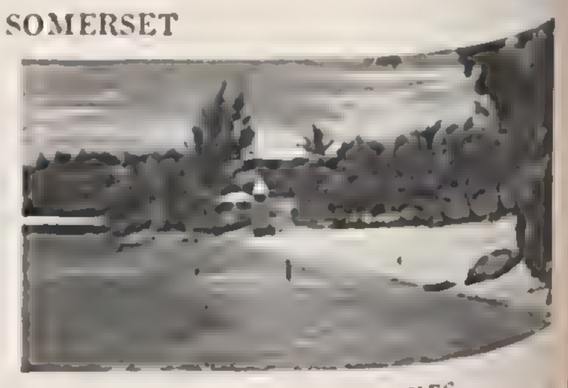
ST. GEORGE'S



*HOTEL ST. GEORGE*

Private golf course, secluded beach, pool, fishing, sailing, tennis. Dancing under the stars. American Plan. A Hilton Hotel. For information consult your Travel Agent or Reservation Offices: In New York: The Plaza, Suite 1755, 1 W. 58 St. MU 8-2240; In Chicago: Palmer House—Andover 6344; In Washington: The Mayflower—District 4979.

SOMERSET



*CAMBRIDGE-BEACHES*

A distinguished cottage colony comprising Bermuda homesteads and small cottages set in twenty acres of colorful flower gardens, lawns and cedar groves . . . for complete relaxation amidst the native charms of old Somerset. Private beaches, sailing, still and game fishing. Travel Agent or New York Office: 301 Hotel Roosevelt, MUrray Hill 4-4705.

*SUMMER BREEZES* gaily blow over the islands of Bermuda. This winter plan to visit this island set in the tropical loveliness of the blue Atlantic.

## *Quebec, Canada*

QUEBEC

*SNOW PLACE OF CANADA—QUEBEC*

The Château Frontenac in old Québec . . . headquarters for the Parallel Technique developed and taught by Fritz Loosli . . . the world-famous Ski-Hawk School. Bus service to Valcartier and Lac Beauport snow slopes for guests of the Château Frontenac. Powder-snow on a well-packed base. Ski tows in operation; slopes for beginners. Reservations: See your Canadian Pacific Agent or write the Hotel Manager.

STE. ADELE DES MONTS, P. Q.

*LAURENTIDE INN.* High point in the Laurentians. Ski tows—miles of trails—open all year. Ski school. Descriptive booklet and rates on request.

VAL MORIN STATION—P. Q.

*FAR HILLS INN.* Gracious hosp. for discriminating people. Lux. appointments, restful atmosphere, superb location. Winter sports. Ski tow. Bklt.

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# Vogue's School and Camp Directory

*FOR ADVICE, WRITE: VOGUE'S SCHOOL AND CAMP BUREAU, 420 LEXINGTON AVENUE, NEW YORK 17*

## *Travel*

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A unique experience for girls, ages 15-20. Includes 4 weeks as guests of Senores Martinez at Hacienda Santa Engracia, 1 week in Mexico City. Accompanied & directed by Americans who know Mexico well. MR. & MRS. D. E. SMITH, BOX 22, ST. JOHNS, MICH.

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**Across the Continent to California, over the Pacific, to Hawaii, for the second consecutive year.**

• For older girls. From Philadelphia to Waikiki Beach June 30-Aug. 4. Across continent via Grand Canyon and Hollywood. Ten-day cruise to Hawaii. Return trip via San Francisco, Salt Lake City, Colo. Springs (Pike's Peak). Northampton. Competent direction. Folder. MAUD MARREN, JUNIOR COLLEGE, BRYN MAWR, PA.

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MAINE SUMMER SCHOOL PLUS CAMP LIFE

Personality development for older girls. Studies, arts, sports. Luxury facilities in the White Mts. Rockwood Park college prep. under same direction. HDQTS: 1125 THE PARKWAY, CHESTNUT HILL 67, MASS.

## *Girls' Camps*

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FAIRLEE, VERMONT 44TH SEASON

Aloha Camp for girls 12 to 17
Aloha Hive for girls 7 to 12
Lanakila for boys 6 to 14

MR. & MRS. E. L. GULICK, 8 PERRIN RD., BROOKLINE, MASS.

### FARWELL

Exceptional instruction in horsemanship, water sports and tennis. Dramatics, crafts. Girls 6 to 18. Complete equipment. Log cabins. Beautiful lake in Vermont. Fee includes riding. Catalog. MR. & MRS. GEORGE P. GILLESPIE, 1516 IREDELL DRIVE, RALEIGH, N. C.

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Girls 6 to 16. In the heart of White Mts., Eaton N. H. 27th yr. Mt. camping trips. All water sports, riding, crafts, dramatics, dancing. Junior Training Course 17 and older. Catalog. REV. ALLEN, 30 PATERSON ST., PROVIDENCE, R.I.

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For girls 6-18. A happy, purposeful summer of fun and achievement. Riding, study and care of horses, sailing, tennis, camping trips, creative crafts, vocal and instrumental music, tutoring. Emphasis on health, character, and congenial companions. Enrollment limited.

**Address: Mildred V. Lefferts, Dir., 27 East 62nd St., New York 22, N. Y.**

### brownledge

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HORSES

CHRIS CRAFT

Aquaplaning

Mr. and Mrs. H. E. Brown
Leicester Junior College
Box V, Leicester, Mass.

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At Wilton, in the Heart of Maine. Long-established, completely equipped. Excellent riding, all lake sports, tennis, hockey, crafts, dramatics, camping trips, etc. Special Tutoring Department. Girls 7-17. Catalog. ELISABETH V. BASS, 111 E. 48 ST., N. Y. 17.

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At Boothbay, Maine. A summer camp for girls 3 to 13. Sports, crafts and arts, stressing a wholesome balance of activity and relaxation. Screened cabins. On spring-fed lakes, near salt water. Booklet. MARION V. SEARING, DIR., BOX 168, BEDFORD VILLAGE, N. Y.

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Summer of fun for girls on Cape Cod. All saltwater sports, sailing, swimming. Riding, archery, tennis, crafts, music, dancing, dramatics, French. Log cabins. 4 age groups. 33rd year. Catalog.
BEATRICE V. HUNT, DIR., HOLBROOK, MASS.

### AVALON

A sailing camp on Cape Cod for girls 8-18. Est. 1929. A summer of fun and relaxation while learning new skills. Screened cabins; capable staff. Golf, riding, trips. MR. & MRS. W. V. WINKLER, 4506 HIGHLAND AVE., BETHESDA 14, WASHINGTON, D. C.

### PINE LOG CAMP

Lake Luzerne, N. Y. near Lake George. 125 acres, private lake, log cabins. All sports and activities. Small groups, well-supervised. Girls 6-18. Catalog. DOROTHY V. BALDWIN AND FRANCES V. KINNEAR, DIRECTORS, LAKE LUZERNE, NEW YORK.

### PINE TREE

Girls 5-15. Three separate age groups. In the Poconos. 2000 feet above sea level. About 3 hours from N.Y.C. and Philadelphia. All water and field sports. Riding. Flexible program. MRS. E. F. CAYO, 5445 MORRIS STREET, PHILADELPHIA 44, PA.

### FOUR-WAY LODGE

Fun and accomplishment for girls 7-18 on Michigan's beautiful Torch Lake. Daily riding, water sports, riflery, crafts, trips. Mature staff. Large group 15-18. Separate Jr. Camp. Brother camp Fairwood. MRS. M. V. EDER, 5699 BELMONT AVE., CINCINNATI 24, O.

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STEAMBOAT SPRINGS, COLORADO

Western camps for girls 8 to 20 in three groups. Pack trips, swimming, tennis, drama, dance, art. Horsemanship & Counselor Training Courses. PORTIA V. MANSFIELD, 216 E. 70 ST., N.Y. 21. PLAZA 9-2820.

### BRYN AFON

**For Girls 7-18. Rhinelander, Wisc.**

Private Lake. Alt. 1750 ft. Riding. Sailing. Tennis. Dramatics. Crafts. House-Boat Cruises. Trained Staff. 32nd Season. Booklet.

**Letta V. Broadbridge**
**1001 E. Jefferson Ave., Detroit 7, Mich.**
*Affiliated with Camp Deerhorn for boys.*

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**AN ADIRONDACK CAMP FOR GIRLS**

*Featuring*
- **RIDING**
- **SAILING**
- **TENNIS**
- **Also Archery, Swimming, Fencing**

Under nationally known instructors. Private Adirondack lake & preserve. Daily Riding. All-inclusive fee. Girls 6-10, 11-13, 14-19 in completely separate units. Many trips by foot, by horse, & by canoe. Brother camp & parent club 3 mi. *Six hours from New York or Buffalo.*
Dr. G. V. Longstaff, Jamaica 3, L. I.

## *Boys' Camps*

### WAMPANOAG—CAPE COD

Salt water camp for boys 6-16. Buzzards Bay, Mass. 42nd year. Sailing, navigation, canoeing, swimming, tennis, shop, archery, riflery. Part-time work for older boys. Individual attention. Nurse. For booklet: D. TAYLOR, 118-C ELGIN ST., NEWTON CENTER, MASS.

### AWOSTING

Bantam Lake, Conn. Boys 6-16. Founded 1900. Sailing, swimming, canoeing, fishing, tennis, golf, riflery, archery, shop, 4-day trips to the mountains, overnight trips in 4000-acre wild life preserve. PRESTON V. BEAVER, DIRECTOR, CHATHAM ARMS, CHATHAM, N. J.

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On Lake George. 45th season. Boys 6-15 in 3 groups; special attention to very young. Exceptional riding, sailing, overnight trips, wrestling, dramatics, art, Indian lore. Superior food; mature councillors. COL. W. H. WARRICK, DOUGLASTON, L. I., N. Y.

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A Woodcraft Camp for Boys in the Pocono Mountains, 3 hours from New York & Phila. All sports, crafts, sailing, camping trips. Boys 7-18 in four age-groups. Quaker leadership. 29th year. For booklet address: C. V. PAXSON, DIR., PENN'S PARK, BUCKS CO., PA.

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Boys 5-16. Mt. camp on private lake. New Milford, Pa. 30th Year. 775 Acres. Daily riding, complete course in horsemanship. All sports. Own farm. Skilled leader for each 4 boys. Personal development our aim. Booklet. R. T. SMITH, NEW MILFORD, PENNSYLVANIA.

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A MOUNTAIN CAMP FOR BOYS 8 TO 16

Hendersonville, N. C. Enrollment limit 80. Private lake, land & water sports, riding, music, crafts; pioneering & campcraft emphasized. Catalogue. HENRY G. BARTOL, JR., DIR., BOX V, TRYON, N. C.

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Western Camp for Boys 8-16, in three age groups. Unlimited riding, real ranch life, swimming, tennis, riflery. LOWELL V. WHITEMAN, DIRECTOR, % ARIZONA DESERT SCHOOL, TUCSON, ARIZONA.

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Conducted by Northwestern Military and Naval Academy. Boys 14-17 learn seamanship, boating, 75 miles from Chicago. Cutters, sailboats, motorboats. Junior Camp (boys 11-13)—sailing, sports. Catalog. 42 SOUTH SHORE DRIVE, LAKE GENEVA, WIS.

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**8 HAPPY WEEKS OF CULVER TRAINING**

In NAVAL SCHOOL or CAVALRY CAMP (boys 14-18) and WOODCRAFT CAMP (boys 10-14). Regular Academy personnel. Exceptional housing, dining and health facilities. 1000 acre wooded campus. Emphasis on correct posture, initiative, courtesy. Optional tutoring. All land and water sports. Moderate cost.

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Distinctly separate camps for boys and girls 2 miles apart. White Mts. Fryeburg, Maine. All sports, arts, golf, mountain trips, riding. Rockwood Park, accredited girls' college prep. under same direction. 1125 THE PARKWAY, CHESTNUT HILL 67, MASS.

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**• A Coeducational Camp in Maine •**

One hundred acres with gardening and building projects. All usual camp activities, including riding, sailing, and weekly trips. *Special Western and Canadian trips for older campers.* Regular season nine weeks. Open June and September. *Catalogue.*

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American-French, co-educational camp, 4-11 years. Enriched flexible program in French and English. Private lake, 700 acre estate, all camp activities: dramatics, dancing, music, aquatics, athletics, crafts, nature study, gardening—under mature leadership. Registered nurse.

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*REgent 7-3621*

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Individual instruction preparing for all major colleges and schools. 22nd Year.

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For boys and girls 8 to 14. Year-round program on beautiful Westchester estate. Accredited. Emphasis on health, home life. Riding, sports. School for young children at Scarborough. Endowed. Send for catalog. BOX 218-B, TARRYTOWN-ON-HUDSON, NEW YORK.

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A school with a year-round program, stressing the principle of learning through doing. Class work is integrated with recreation and operation of a 500-acre farm on which children do chores. Tennis, riding, swimming. Creative music. Interesting summer program. Inclusive fee. Guest house.

Katharine M. Lake, Secretary
Viewpoint School Amenia, N. Y.

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MOLLIE WOODS HARE, PRINCIPAL

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EAST GREENWICH, RHODE ISLAND
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Fine arts, business, homemaking or any desired training thru N. Y. professional schools, with cultural course under Columbia professors. Beautiful residence. Fee covers opera, theatres. 36 EAST 67TH ST., N. Y. 21.

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Accredited college prep. Advanced courses in Cultural and Practical Arts, Fine Arts, Secretarial Sci., Real Estate, Med. Ass't, Home Ec., Dramatics, Costume Design, Interior Decoration, Merchandising, Kindergarten. Lake, pool. Riding. *Catalog.* BOX V, BRIARCLIFF MANOR, N. Y.

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For Young Women
Resident enrollment complete. Applications accepted for Sept. 1948 only. Ten miles from Boston's advantages. Two years Junior College. Academic, home ec., secretarial (general or medical), merchandising, fashion, pre-nursing. Winter sports, riding, swimming. 35-acre campus. Delightful home life. Catalog. Raymond C. Wass, Pres., 126 Woodland Road, Auburndale, Mass.

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Two-year courses for day and resident girls of college age—liberal arts, secretarial, radio,—broadcasting, production and script writing—, social work, fine arts, music. Individualized programs. MISS ANNE A. YOUNG, DIRECTOR, 111 BEACON ST., BOSTON, MASS.

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Homemaking and Allied Vocations. 1 & 2 year courses at college level. English, Science, Nutrition, Cookery, Budgeting, Child Development, Clothing, Art Center. Practice residences. Catalog. MRS. GLADYS V. JONES, 409 COMMONWEALTH AVE., BOSTON 15, MASS.

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56 years of New England traditions. Near Boston. Thorough college preparation. One year intensive review for college. General course: secretarial training, excellent music and art. All sports. Pool.
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**Junior College:** Liberal arts, with art, music, household arts, secretarial, medical secretarial, equitation programs. Varied sports. Excellent riding stable.

**Cornish School:** Splendid college entrance record. General courses.

*Ask for Jr. College or Cornish catalog.*
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## *Girls' Schools*

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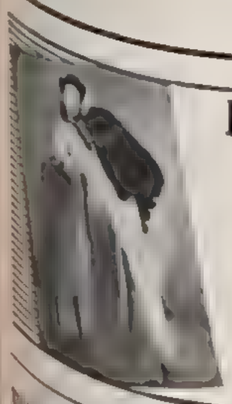

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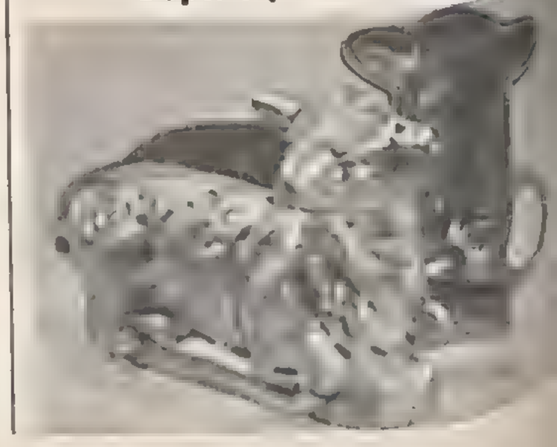

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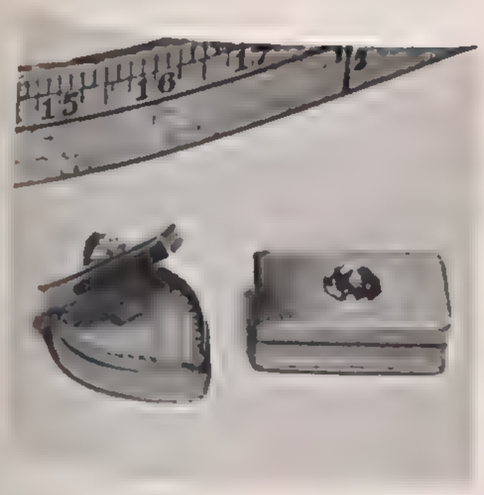

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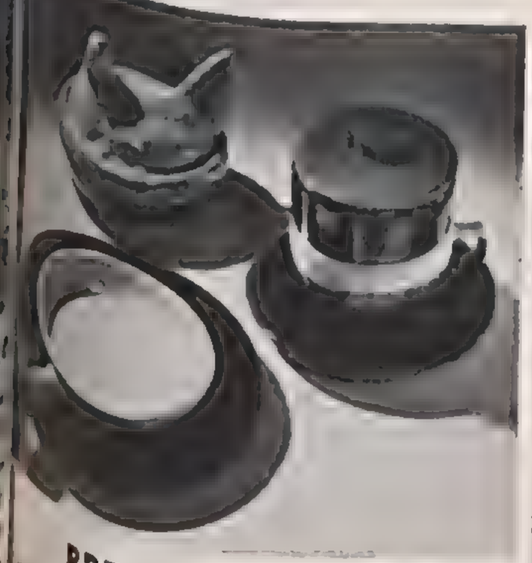

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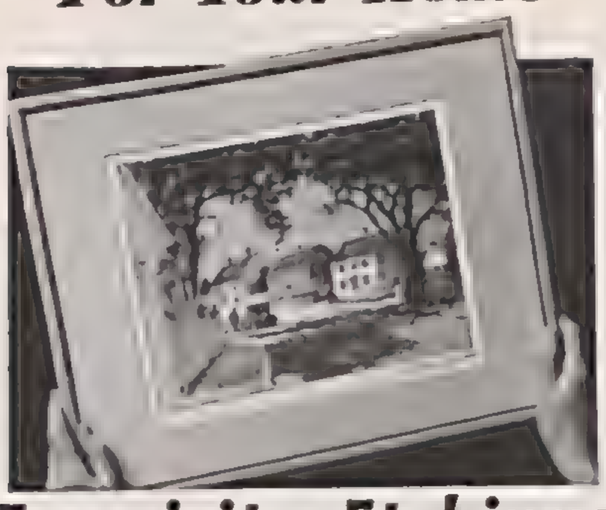

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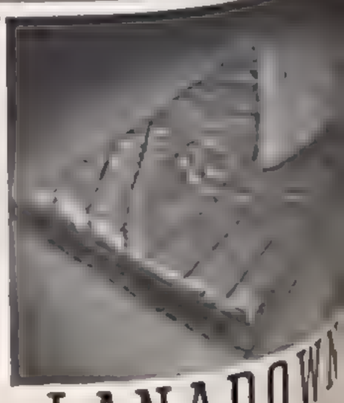

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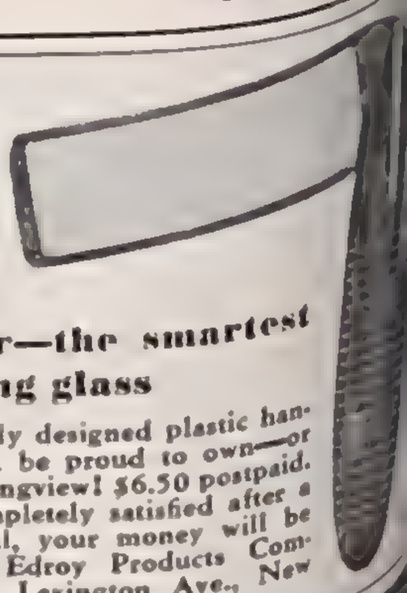

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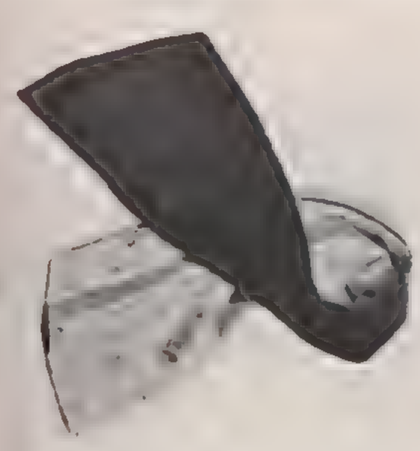

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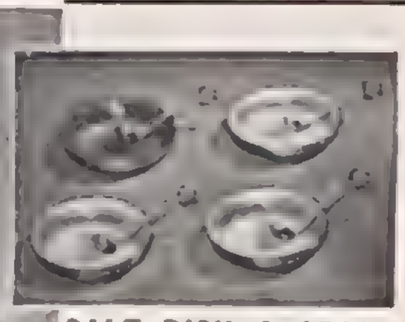

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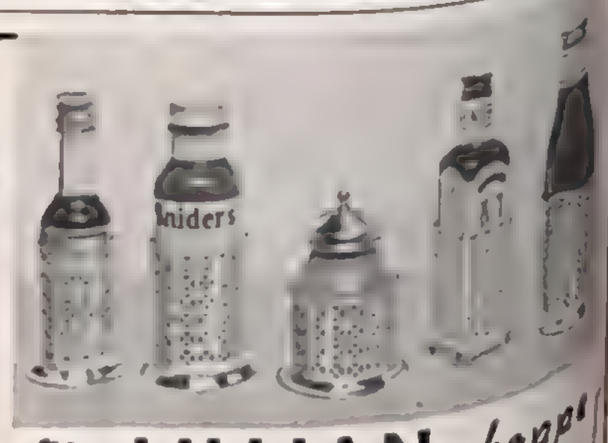

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MIEHLMANN

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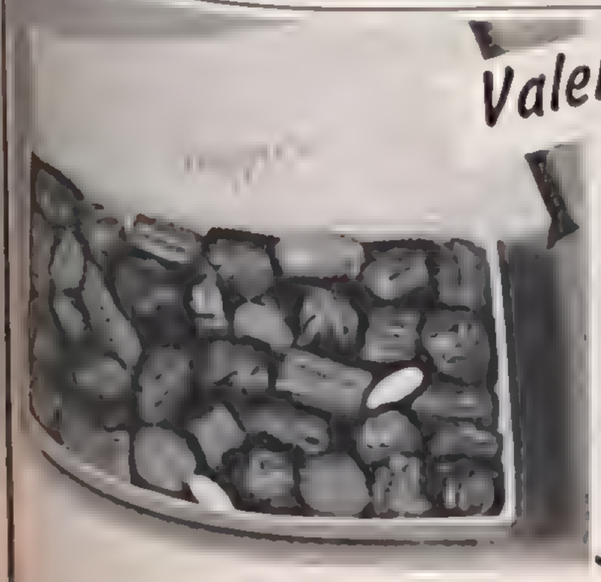

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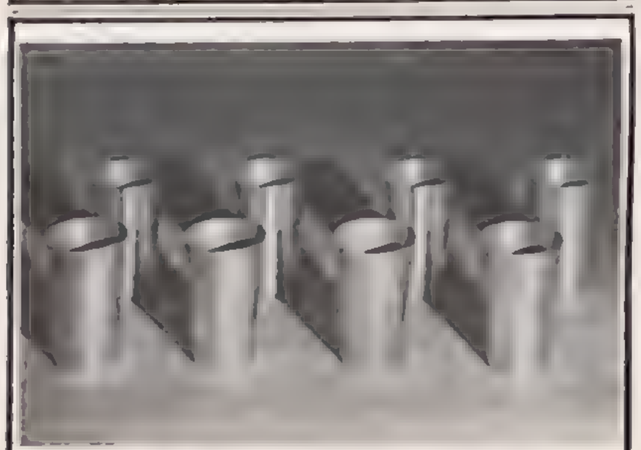

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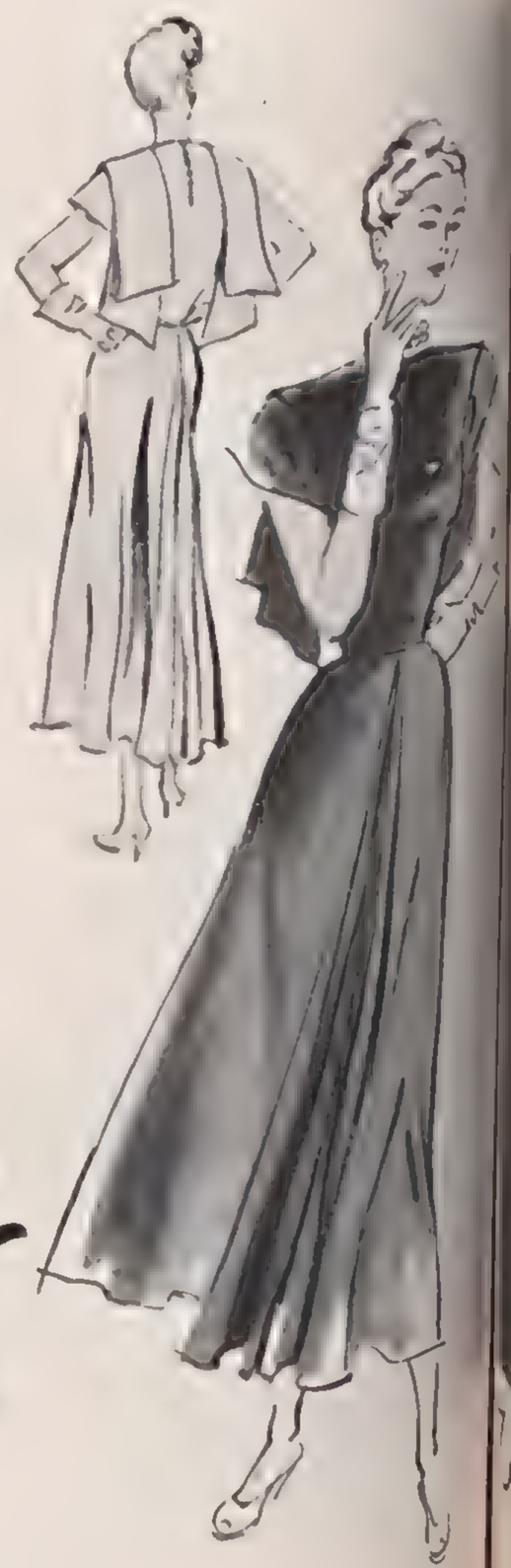

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# VOGUE

*incorporating Vanity Fair*

## FEBRUARY 1, 1948, CONTENTS

*People and Ideas*

*Vogue's Eye View* . . . . . 165
*Frank Crowninshield, 1872–1947* . . . . . 166–167
*U.S.A. in the spotlight* . . . . . 168
*The Freedom Train* . . . . . 169
*The land they saw** . . . . . 170–176
*Thomas Wolfe. By Maxwell E. Perkins* . . . . . 177
*American beauty: Margaret Kennedy, Miss Julie Thayer, Mrs. Amory S. Carhart, junior, Mrs. Charles Dana Gibson* 178–181
*Radio's give-away programs. By Allene Talmey* . . . . . 182–183
*Call it New York. By Truman Capote* . . . . . 193
*American producers* . . . . . 194–195
*Wit and myth and American literature. By B. A. Botkin* . . . 196
*Cardboard sentiment. By Morris Bishop* . . . . . 197
*Influences—Judge Learned Hand, John Dewey, Edward Steichen, Duke Ellington, Dr. Thomas M. Rivers, Walter Lippmann, Alfred H. Barr, junior, George Jean Nathan, H. L. Mencken* . . . . . 212–217
*Clothes pattern for men. By Thomas W. Phipps* . . . . . 216

*1948 Fashions: Stamped American*

*Fashions stamped American—limited editions* . . . . . 184–192
*The facts are highly coloured* . . . . . 198–199
*Stamped American—fashions cut by the tens of thousands* . . . 200–207
*Hunting Pink* . . . . . 208–211
*Checks and patent leather; costumes, shoes* . . . . . 218–221
*Vogue Designs for Dressmaking* . . . . . 222–223
*Clothes for America's sunny weather* . . . . . 224–227
*The new American figure* . . . . . 228–229
*The new American foot* . . . . . 230–231
*Most gloves wash* . . . . . 232–233
*The $2 prize—nylon stockings* . . . . . 234

*Special Departments*

*Vogue's Travelog* . . . . . 146
*Vogue's School Directory* . . . . . 147–151
*Shop Hound* . . . . . 152–161
*Discoveries in Beauty* . . . . . 240, 244, 264–265

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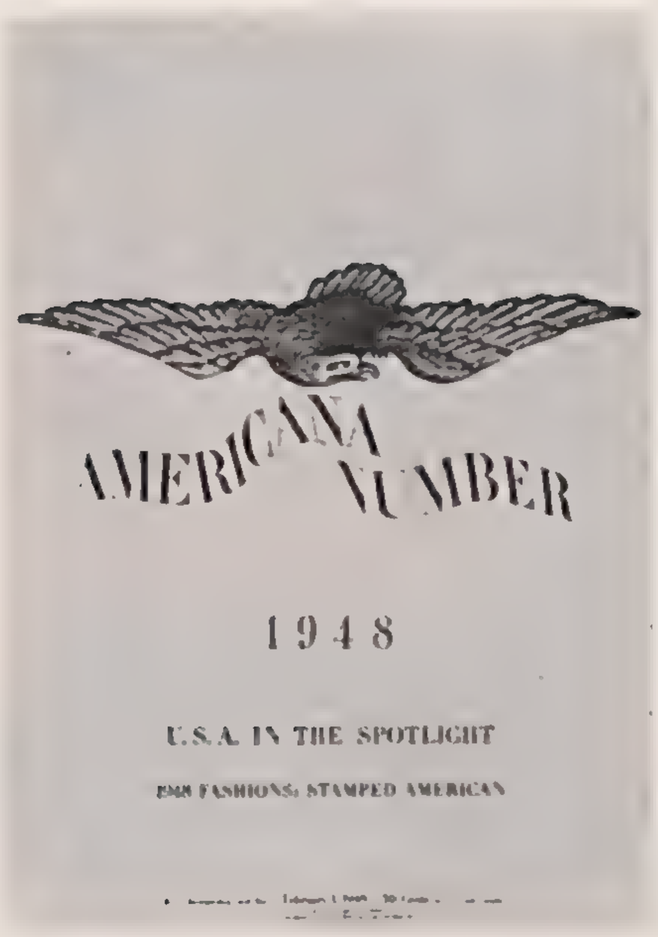
that well-groomed look
BEAUTY BALM
FACE POWDER
Germaine Monteil's Beauty Balm — an ideal powder foundation, designed to keep your skin fresh and alive. In three colors — Natural, Muted Rose, and Bronzé.
Germaine Monteil's Face Powder — a silken veil to heighten, not to mask your beauty.
Germaine Monteil

# VOGUE'S EYE VIEW of *taking America for granted*




There was a time, in this country, when even a whole day of life was not taken for granted; much less water, shelter, a safe night's sleep. Now, by reason of a uniquely bountiful heritage, we take for granted...too much. We assume. Expect. Insist.

Nowhere else in the world is this possible. *Nowhere* in the world is it wise. We not only accept, unthinking, the great urgencies of food, shelter, and clothes, but the whole spate of little things that make up a way of life, a standard of living, a pattern of security. We assume that some kind of transportation will get us to work. We take for granted the protection of our locked front door; a roof to our living room; heat, lights. We expect our children, bursting with vitality and vitamin B, to knock our hats askew with the vigour of their welcome. As breathing, we take for granted a hot bath, soap. The evening newspaper, penicillin, and sodas at the corner drug store. We assume that young husbands will, with their bare efforts, make a successful future for themselves, that older husbands will retire on what, over the long years, they have put away...for savings, of *course*, are inviolate. We *expect* our daughters to have an evening dress. We cheerfully assume that some decent men will get voted into public office. We know that the veterans can get a G.I. loan, and assume that, with it, one of them will start a future U.S. Steel. Another will marry, and produce an Edison, a Jefferson, a Carver. We take for granted that we will not be shot, imprisoned, or have our "everything" confiscated; that our children will live to grow up.

What we forget, what we forget every day, every moment, is our own history. That it was not entirely to give us these delicacies of life, these luxuries-become-necessities that those men stayed *on* at Valley Forge for twenty-two cents a day, that Abraham Lincoln did the fine, unpopular thing, unwaveringly; that over fifty-six thousand men died in prison camps between '61 and '64, that, later, half a million lay in their blood on foreign soil. It was not to guarantee us our ice cream and radios that innocent, bewildered women were burned at the stake, bore children during Indian attacks, suffered cruel lampooning as pioneering educators, were partners in the greatest pioneering adventure of all—the sweep to the West. It is good to remember what our simple right to vote cost other human beings. Perhaps they had no thought of us, as individuals; they were concerned with making *their* America. What they made is what we have. To take this heritage, unthinkingly, for granted is a first step to losing it.

FRANK CROWNINSHIELD, 1872-1947

EDITOR OF *VANITY FAIR*, 1914-1936

FINE ARTS CONSULTANT EDITOR FOR THE CONDÉ NAST PUBLICATIONS, 1936-1947

FRANK CROWNINSHIELD was the product of the best of two cultures, European and American. He was an American eminent in many worlds; when he died, on December 28th, two great New York daily papers paid him tribute in moving editorials (reprinted elsewhere in this magazine). He belonged uniquely to us, where he spent thirty-three years of his professional life. He was like the elder brother, sage and witty and brilliantly gifted, of whom we were inordinately proud and fond. Underneath the surface lustre was a quality that gave meaning to all his other traits, as the backing of a mirror makes the reflection true. This quality was goodness, uncomplicated goodness.

A large public will remember Frank Crowninshield chiefly as the animator and editor of *Vanity Fair* until it merged with Vogue in 1936. Others will recall his social gifts, the cotillions he led, the dinners he made successful with his good talk, the general sense of a situation well in hand, when he was about.

Many will mark him as one of the strong American forces for contemporary art; will admire, in retrospect, his collector's courage and shrewdness, his sure taste, his editorial stamina in publishing little-known, now-famous artists. To many, many others, his memorial will rest on his discovery and nurturing of young writing talents, most of them now arrived, and valuable, writers. His felicitous pen alone would have earned him a ranking position; he discounted it, as he did his "total recall" memory and his characteristic speeches, sparking unpredictable wit. All these gifts, and more, were his; all, facets of a prismatic mind and spirit that made him a shining, beloved man unique in his day. He had as his friends nearly every important person of the era, and there were thousands, literally thousands, of others who loved him and who found themselves more gifted than they knew because of his affectionate appreciation.

But, more than his public accomplishments, what will make him unforgettable to many of us is the sense of delight he could give to ordinary occasions of everyday life. To be with him was to feel the quality of his pricking gayety, his limitless reservoir of interests and knowledge. And underlying all were his unending kindness, his goodness, never quite concealed by his irresistible raillery at Things.

The famous Crowninshield manner, urbane, leisurely, gallant, was not a manner; it was himself, it could not change, and it gave a bloom to life wherever he was. Charm is too easy a word for all that this adds up to; the sum of it makes us feel fortunate because we lived in his time, knew him, worked with him, loved him. His death takes something golden and gay from our lives. His living gave us something golden and good for always.

# U.S.A. IN THE SPOTLIGHT

"Breadbasket, bank, factory, and arsenal"—for the world. That is what the United States is for the first time in its existence. The position can be noble: it can also be slippery. To keep it requires greatness and hardness, for it is not sentimental softness to feed others, to protect others by international agreements. To keep it requires a disciplined fortitude and a force that is a kind of moral equivalent of war. There are some who would like us to skin through the next few years with black blinders, mourning what has gone forever; they ignore the hope for the future. But in many ways, our thinking has progressed, though we have to run faster to keep in the same place.

It is good to remember what happened in this country two and a half years after the end of World War I, to note what are the likenesses and the differences two and a half years after World War II. In 1921, the country was going through somewhat the same divided mood. The United States was "proud of its power and frightened of its preeminent position"; now we seem at times to be frightened of our power, proud of our position. In 1921, we were industrially out front; now, partly by virtue of the atomic bomb, we are also the foremost military power. By 1921, we had rejected the Treaty of Versailles, which contained the strength of the League of Nations. By 1948, however, we have been successful in helping to keep alive the United Nations, which has, in its short life, agreed upon a possible solution to Palestine. (The easily discouraged who know little of the history of our States, forget how long it takes to push an agreement: although the Constitutional Convention framed the Constitution in 1787, six years after the end of the Revolution, it was not until four years later, in 1791, that the last of the original states, Vermont, signed up.)

In 1921, there were inflation and the "Reds." There were the beginnings of investigation into war grafts. There was the growing isolationist undercurrent. But now, there is an enormous difference. Now, we have an aware nation, willing, for the most part, to see the Marshall Plan go through to completion. It is a hopeful difference.

In the twenties, the U.S.A. ducked both responsibility and spotlight. Now, in the forties, we can not modestly fade out of the light. We do not want to. We have the food, the money, the machinery, and the arms. We plan to use them wisely. It will take both our brains and our hearts.

## THE FREEDOM TRAIN *(right)*

Photographed near Rutland, Vermont, streaking like a moving beacon across America; housing the proud parchments, humble papers, mementos, talismans that shaped America. Reminding, or making us aware, that this marvel which is America can be lost. Lost, more by inaction than action. The Freedom Train refreshes, reminds, rebukes. As the shoe fits....

# THE LAND THEY SAW

*How did America, the new land, look to the eager, sea-weary eyes of the First to Come? From the writings of the late Stephen Vincent Benét, Rosemary Benét, his wife, has chosen these excerpts; his understanding of the wonder, the land-passion, those First Beholders must have had.*

*The photographs on these pages are by Serge Balkin, a new American, who wanted to re-traverse the westward march—from the first landing, past Independence, where the western wagons gathered; past the Rockies, to the magnetic Pacific.*

## THE FIRST VIEW: CAROLINA

*Photographed at Roanoke Island, North Carolina, where landed the first English settlers, 1585.*

"And this is what they saw...

And they were ravished with it, after the sea,

And half-forgot their toils, half-forgot the gold...

Oh, the fair meadows, the goodly trees and tall,

The fresh streams running in silver through the woods!

It was a land, a land!"

From *Western Star*

BALKIN

## WESTWARD THROUGH CUMBERLAND GAP

*Photographed in Kentucky, just beyond the West Virginia boundary in the Daniel Boone country.*

"Men and women packed up their goods and loaded them on wagons and moved a thousand miles with their children, their few and cherished possessions, their slips of rosebushes and apple seedlings, their Bibles, their books and their guns—to find a new home in the rich and dangerous western lands."

From *America*

# THE WATER HAZARD: MISSISSIPPI RIVER

*Photographed at a bend in the river, almost at Natchez, Mississippi.*

"It rolls to the blue Gulf; ocean; and the painted birds fly.

The grey moss mixes with it, the hawk's feather has fallen in it...

Always the wide, sure water...

Over De Soto's bones and Joliet's wonder...

The broad flood. the eternal motion. the restless-hearted

Always, forever, Mississippi, the god."

From *Ode to Walt Whitman*

# THE MEETING PLACE IN THE PLAINS: KANSAS

*Photographed outside Independence, the famous meeting place of pioneer wagon trains going to the West.*

"They went with axe and rifle, when the trail was still to blaze,
They went with wife and children, in the prairie-schooner days,
With banjo and with frying pan—Susanna, don't you cry!
For I'm off to California to get rich out there or die!"

From *Western Wagons*

BALKIN

# THE DESERT BARRIER: ARIZONA

*Photographed near Tuba City, about thirty-five miles east of the Grand Canyon.*

"Such soils are magic, though they grow no wheat.
They hold the austere medicine of the waste,
The bitter sagebrush-taste,
The coyote-cry, the camp of solitude...
Dust of the crumbled skull of desert-horses."

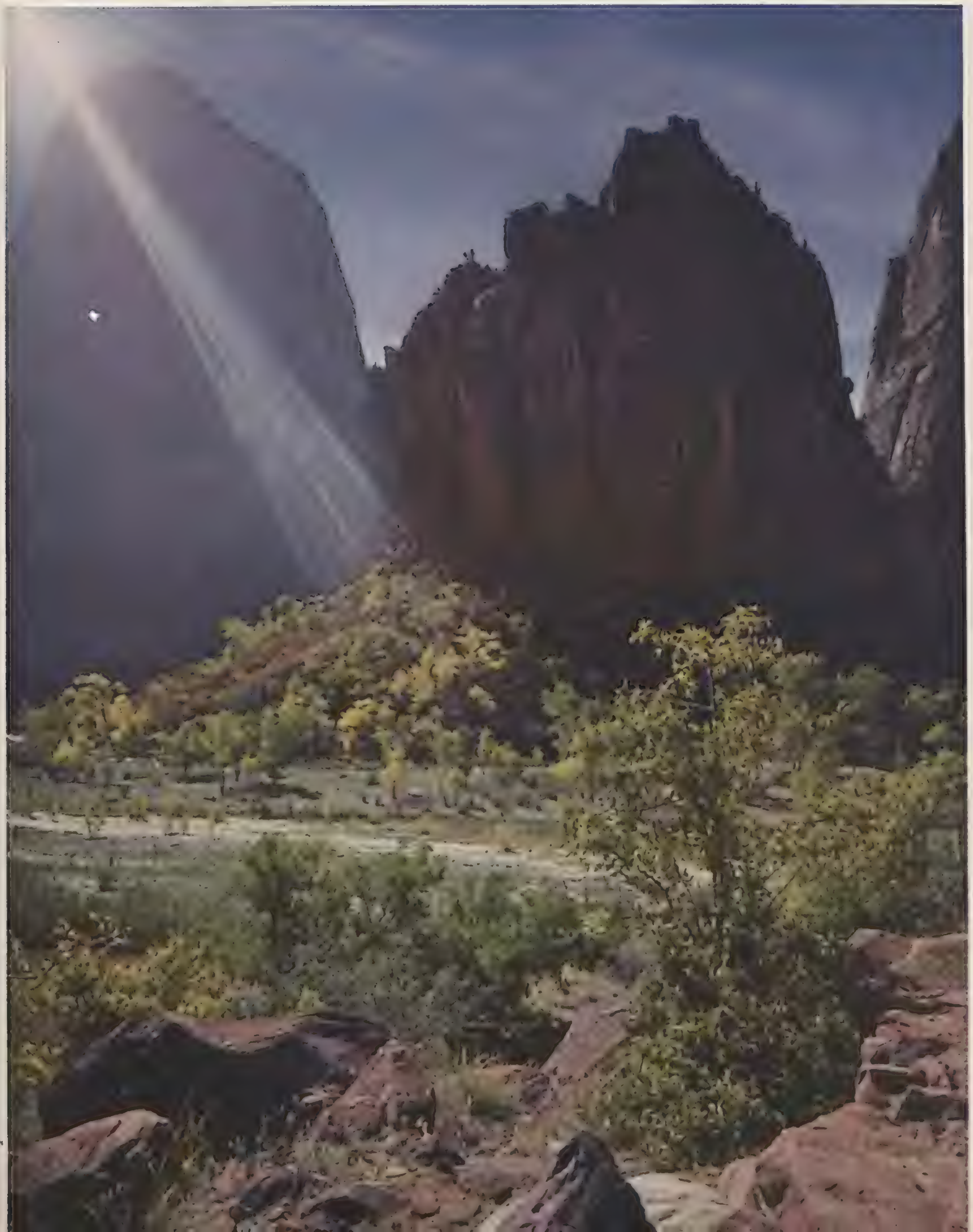
From *The Island and the Fire*

# THE GREAT BARRIER: THE ROCKY MOUNTAINS

*Photographed in the depths of Zion National Park, Utah.*

"The great frontier rolls westward with the sun,
And the new States are crowding at the door
The buckskin States, the buffalo-horned, the wild
Mustangs with coats the color of crude gold...
And who would ride them must have iron thighs
And a lean heart, bright as a bowie knife."

From *John Brown's Body*

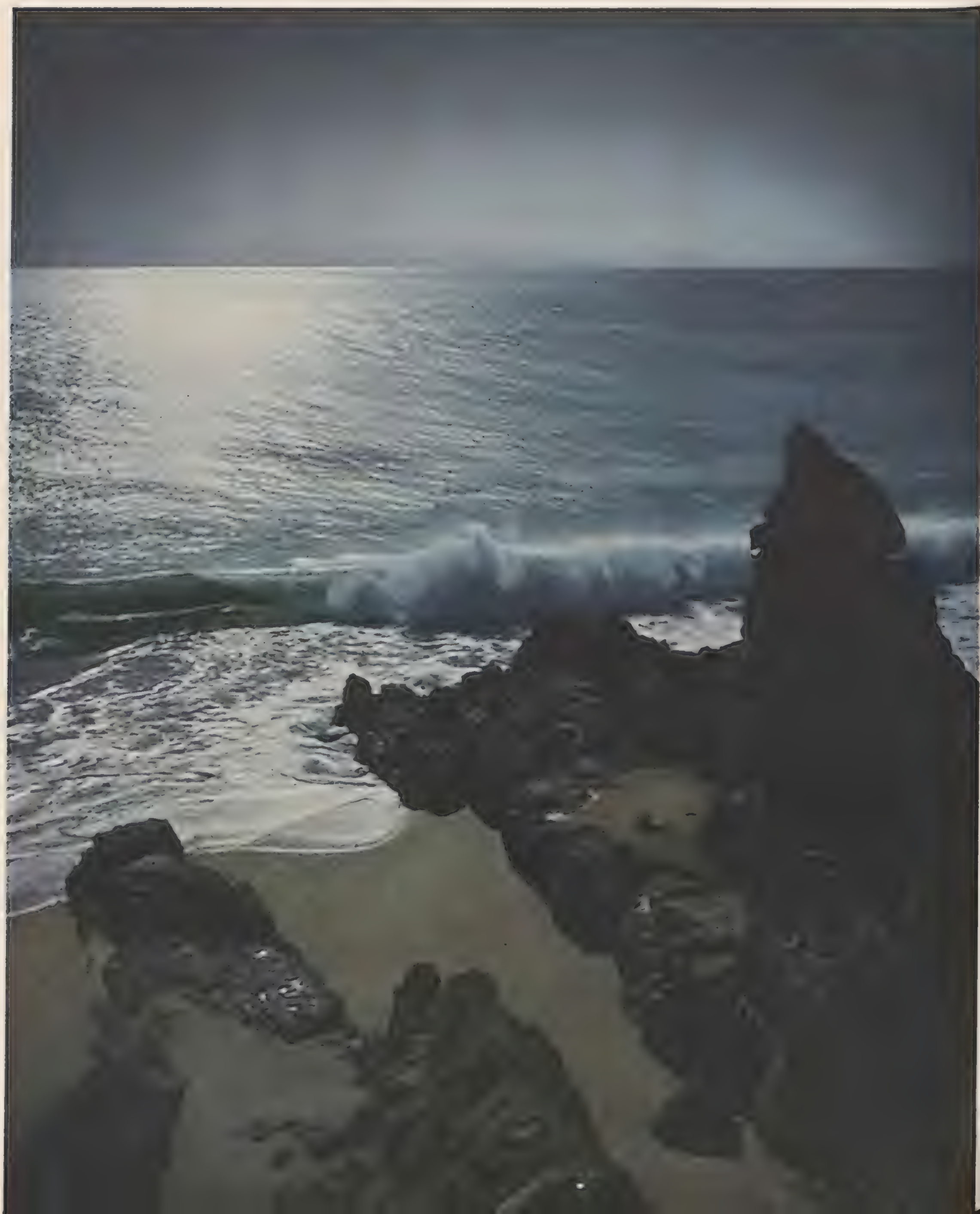


# THE MAGNETIC GOAL: THE PACIFIC

*Photographed on the lonely California coast, thirty miles above Los Angeles.*

"Americans had gone from the Atlantic to the Pacific Ocean...crossed mountains as high as the Alps and rivers broader than the Danube, staggered for days over plains of alkali and the desert lands of Death Valley and brought the Stars and Stripes and the drawling American lingo to regions that had been marked down on the maps 'Great American Desert. Unknown.' Americans...every man who wanted a new chance."

From *America*



# THOMAS WOLFE

BY MAXWELL E. PERKINS

*"And his place was all America. It was with America he was most deeply concerned and I believe he opened it up as no other writer ever did for the people of his time and for the writers and artists and poets of tomorrow. Surely he had a thing to tell us."*

THE first time I heard of Thomas Wolfe I had a sense of foreboding. I who loved the man say this. Every good thing that comes is accompanied by trouble. It was in 1928 when Madeleine Boyd, a literary agent, came in. She talked of several manuscripts which did not much interest me, but frequently interrupted herself to tell of a wonderful novel about an American boy. I several times said to her, "Why don't you bring it in here, Madeleine?" and she seemed to evade the question. But finally she said, "I will bring it, if you promise to read every word of it." I did promise, but she told me other things that made me realize that Wolfe was a turbulent spirit, and that we were in for turbulence. When the manuscript came, I was fascinated by the first scene where Eugene's father, Oliver W. Gant, with his brother, two little boys, stood by a roadside in Pennsylvania and saw a division of Lee's Army on the march to Gettysburg.

But then there came some ninety-odd pages about Oliver Gant's life in Newport News, and Baltimore, and elsewhere. All this was what Wolfe had heard, and had no actual association with which to reconcile it, and it was inferior to the first episode, and in fact to all the rest of the book. I was turned off to other work and gave the manuscript to Wallace Meyer, thinking, "Here is another promising novel that probably will come to nothing." Then Meyer showed me that wonderful night scene in the café where Ben was with the Doctors, and Horse Hines, the undertaker, came in. I dropped everything and began to read again, and all of us were reading the book simultaneously, you might say, including John Hall Wheelock, and there never was the slightest disagreement among us as to its importance.

After some correspondence between me and Wolfe, and between him and Madeleine Boyd, from which we learned how at the October Fair in Germany he had been almost beaten to death—when I realized again that we had a Moby Dick to deal with—Wolfe arrived in New York and stood in the doorway of my boxstall of an office leaning against the door jamb. When I looked up and saw his wild hair and bright countenance—although he was so altogether different physically—I thought of Shelley. *He* was fair, but his hair was wild, and his face was bright and his head disproportionately small.

We then began to work upon the book and the first thing we did, to give it unity, was to cut out that wonderful scene it began with and the ninety-odd pages that followed, because it seemed to me, and he agreed, that the whole tale should be unfolded through the memories and senses of the boy, Eugene, who was born in Asheville. We both thought that the story was compassed by that child's realization; that it was life and the world as he came to realize them. When he had tried to go back into the life of his father before he arrived in Asheville, without the inherent memory of events, the reality and the poignance were diminished—but for years it was on my conscience that I had persuaded Tom to cut out that first scene of the two little boys on the roadside with Gettysburg impending.

And then what happened? In *Of Time and the River* he brought the scene back to greater effect when old Gant was dying on the gallery of the hospital in Baltimore and in memory recalled his olden days. After that occurred I felt much less anxiety in suggesting cuts: I began then to realize that nothing Wolfe wrote was ever lost, that omissions from one book were restored in a later one. An extreme example of this is the fact that the whole second half of *The Web and the Rock* was originally intended to be the concluding episode in *Of Time* *(Continued on page 260)*

*In Vogue's first Americana issue, just ten years ago, Thomas Wolfe, who was to die seven months later, wrote* A Prologue to America, *a surge of passionate feeling for his country.*

MARGARET KENNEDY

*NINE-YEAR-OLD PROMISE OF BEAUTY*

The daughter of Mr. and Mrs. Moorhead Kennedy, of New York. Margaret has a special kind of bright bloom. Her present beauty, not yet crystallized, lies in her extraordinary eyes and in her animation.

# AMERICAN BEAUTY

*FOUR PAGES—FOUR STAGES OF*

CECIL BEATON

## MISS JULIE THAYER

*THE DEBUTANTE STAGE*

# CONTINUING

*AMERICAN GOOD LOOKS*

Miss Thayer is a member of a handsome family; has the kind of looks George du Maurier might have drawn. She is the débutante daughter of Mrs. John B. Thayer and the late Mr. Thayer, of Philadelphia; is now a freshman at the University of Pennsylvania.

## MRS. AMORY S. CARHART, junior

*BEAUTY AT TWENTY-ONE*

Mrs. Carhart, the former Lucile Harris, daughter of Mr. and Mrs. George U. Harris, is a bride of a year, divides her time between New York and Tuxedo Park. Cecil Beaton, who photographed her here, says of her handsomeness: She has a grace of line, a faun-like quality—a whiteness of skin, length of limb which are particularly American beauty.

CECIL BEATON

## MRS. CHARLES DANA GIBSON

*BEAUTY CONTINUING*

An acknowledged beauty of the eighties, a renowned wit, and the original model for her husband's Gibson girl, Mrs. Gibson is one of the five famous Langhorne sisters of Virginia. Still witty, still beautiful, she has a quiet and great dignity, takes keen interest in her many grandchildren, her rose gardens at her Islesboro house, off the Maine coast.

vent à

# THE NEW GOLD RUSH:

*Radio's give-away programs*

BY ALLENE TALMEY

"HOUSEWORK is much harder than writing," I answered, with a slight hesitation when the man at the microphone on the stage asked me which was harder. This was four-fifteen on a Wednesday and we were getting picked over for the Monday to Friday 4:30 quiz program, "Winner Take All." The four hundred people in the audience were delighted with the answer. They clapped like mad—they knew housework was hard. The announcer was so delighted that he asked me to come up on the stage with him. (I was not to compete; I was there to see how the programs work.) If the contestants are lucky, they may get to the microphone and be asked some questions and get a washing machine or a refrigerator or a television set as prizes.

It is one of the thirty or more quiz programs on the air that give either money or merchandise to desperate contestants. This is the new gold rush. It is the nightly sweepstakes. It is Christmas all year round. It is something for almost nothing. Who played the lead in the *Secret Life of Walter Mitty*? Give that lady $300. What is your name, little boy? Give that bright lad a dollar. When was the war of 1812? Sorry, Madam, no help from the audience. During the year more than ten thousand people get their chance at the mikes all over the country, and millions at the same time get the double excitement of knowing all the answers, correctly, of figuring how much they would have won if they had been at bat. In addition they get a gossipy peek at someone else's life; the lawyer needs the money for penicillin treatments for his wife; a counterman wants to go to Ireland to see his mother whom he left thirty years ago; a pregnant wife wants to make a down payment on the baby.

On the air it all sounds so gay. The question askers have such quick voices, so packed with tinsel excitement. They have such wonderful silly little jokes, and the audiences are so responsive, so eager to clap. But the faces of the contestants are not so gay. They want the money or the refrigerators so badly. They hunger for them. When they lose, the disappointment is so bitter. In an audience of five or six hundred people, four hundred hoped when they came that they would be picked. About ten are chosen to go on the stage. Of the ten perhaps three or four get a whack at the mike. Of these four one may get the biggish prize, but there is always a bigger one just out of reach of their knowledge and their self-confidence. The rest are all disappointed.

They are as disappointed as the little dark woman who wanted a washing machine on "Winner Take All" that day. She taught school in upper New York, had been a Red Cross worker during the war, now had a husband and baby, and she lived in a Quonset hut near Ithaca, she told the radio audience. On this program the contestants really play against each other, with the question man just a referee and a repository for skinny puns. (There is always a champion left from the previous day's contest.) The champion rings a bell, the contenders a buzzer to signify ready to answer. The double gimmick on this program is that the answers must not only be right, they must be given quicker. To be a fourteen-times champion, and some people have done it, requires a fantastic amount of curious information on a fantastic number of subjects. The schoolteacher lost out because she couldn't remember that the name of the third Brontë sister who was not Emily nor Charlotte, was Anne. (She also did not know that a flea can't fly because it has no wings and therefore can only hop.) The salesman who wanted a washing machine for his mother lost because *(Continued on page 252)*

*Left:* AT "BREAK THE BANK," TRYING FOR $3,000

# Fashions, cut one at a time but ready for you to wear. Limited editions with a flair for the inventive, the polished. Stamped American

These "limited edition" fashions are a uniquely American institution. Related to the great and good mass-production group, by availability; to the distinguished family of made-to-order, by quality, workmanship—and often price. While a number of these clothes are cut and fitted on individual forms and largely hand-sewn, the happy paradox is that they come in stock sizes and are "in stock" across the country. They are the epitome, the diadem, of the ready-to-wear.

Unlike the Frenchwoman—who, since childhood, has had everything made for her by the little dressmaker, the clever tailor up-three-flights, and later, perhaps, by the great couture houses—the American woman has been conditioned since childhood to the ready-to-wear. Here, the made-to-order is the exception. While the American woman has a visible appreciation of fashion and beauty, of cloth and workmanship, she wants what she wants—quickly. She hates fittings, waiting. She has the great American trait, impatience. She is not trained to visualize from croquis, mannequins. She likes to try it on before she buys, and if she likes it, to walk out with it. Even when she pays prices in the made-to-order range—for unusual design, materials, workmanship—the pure *availability* of the dress is a great factor in her decision.

The American woman trusts and respects brand names all the way up and down the line, from soup to silver, soap to clothes. She wears a *ready-to-wear* "name" dress with the same pride that a Frenchwoman has *made-to-order* a "name" dress. In fact, her esteem for the ready-to-wear has created this upper bracket group.

The designers of these clothes are nationally known—their signature labels famous. Most of them do not even need labels; they can be recognized by a special, identifying swerve of the shears, a highly individual way with a line, a material, a twist of braid; by a certain articulation of fashion that is unmistakably their own. Both the store buyer and the customer become addicted to "the look" of a particular designer's collection; result: a very solid kind of success.

These clothes, like made-to-order clothes, are long-term investments. They have a timeless, well-bred simplicity. They have quality. They are enough ahead of the general fashion to assure long wearing. A coat or a suit or a little-black-dress from this category may represent the one fine piece in a limited wardrobe; or in numbers, may be the stalwart backlog of a larger one.

## SIGNATURE *of Traina-Norell—variations on a good theme*

Opposite: illustrations of the sound fashion sense of repeating a proven-good idea—with imaginative diversions. Theme: the basic above-ankle-length evening silhouette. Variations: the delicate patterns in the Swiss organdie, the colours, sashes, necklines. Blue dress, Lord & Taylor. Pink and yellow dresses, Henri Bendel. All, I. Magnin. Naylon's "Pink Ribbon" lipstick, nail polish. Jewels, Van Cleef & Arpels.

CECIL BEATON

CASSIDY

## VISIBLY *Schlumberger—jewelled stratagems, uncommon settings*

One could almost identify young John Schlumberger's jewellery designs blindfolded, by their inventive joinings, their all-over symmetry, multiple usefulness. He is knowledgeable about, but undismayed by, the dollar value of stones—one way *or* another. Typical of his work: the "perpetual motion" clip, which in its time plays many rôles, only four of which we show. The diamond fronds, set in platinum and backed in gold, bend this way and that, creating now a cosmic snowflake, now a curious sea bloom, now a star, a flower. Turn the fronds and they gleam pure gold.

## IDENTIFIED *with Nettie Rosenstein—the perfect lace dress (opposite)*

However brilliant and varied her collection, she invariably includes one timeless lace dress. Typical—the one opposite: coral red lace, moulded-to-the-knee, a fichu top.

Worn by actress Ruth Ford. Bonwit Teller; Frost Bros.

CECIL BEATON

TYPICALLY *Maurice Rentner—the good daytime dress—finish, finesse*

Detachable cape on a navy-blue Forstmann wool suit; Bonwit Teller.
The draped felt hat, Lilly Daché.

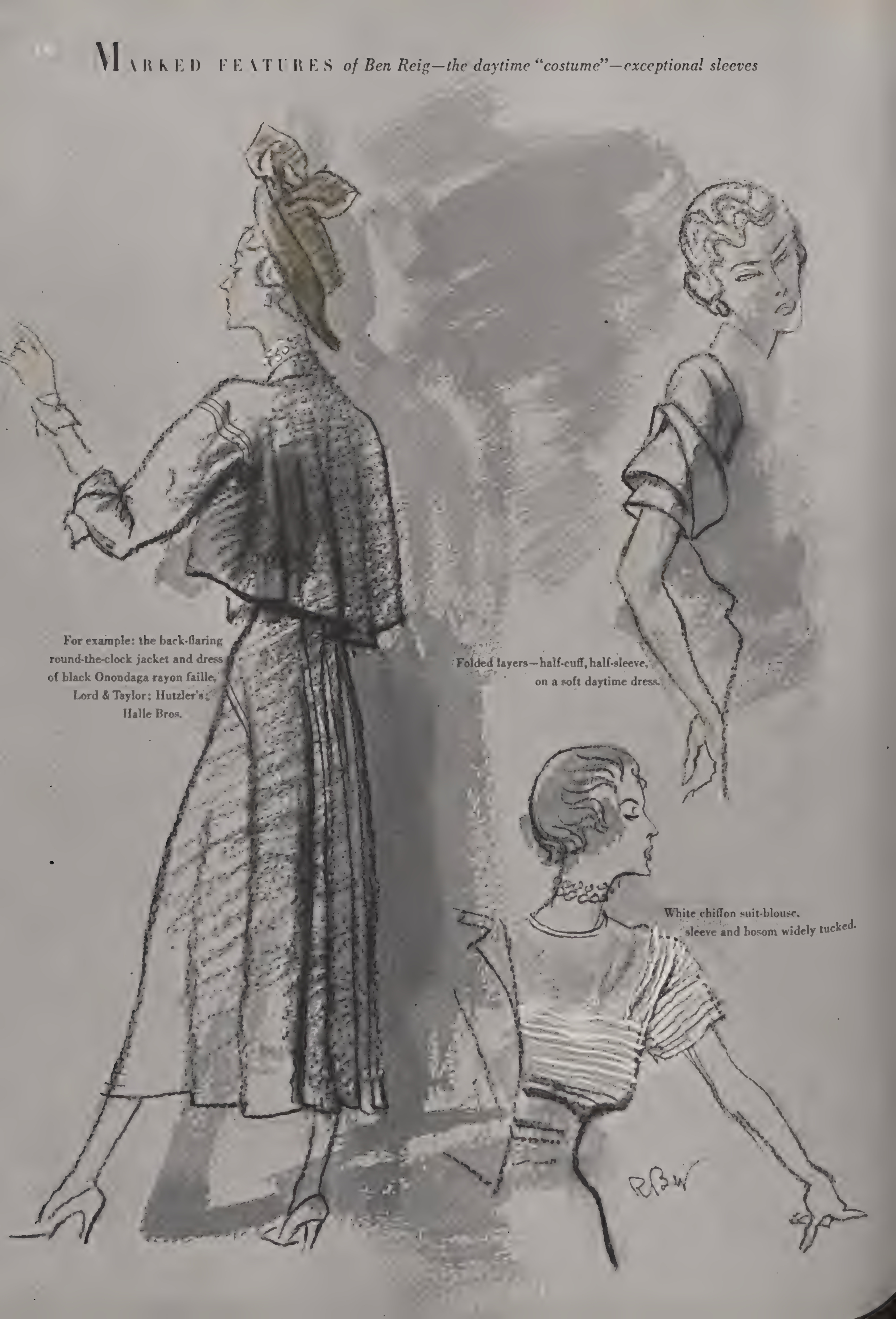
Gentle, folded kerchief [illegible] black crêpe dress.

Earmarked "Rentner" by the exceptional detail around the edges,
fine, wrought, careful touches,
the soft handling of firm fabric; the precise, modulated waist.
Example: the brown and white two-piece dress of Ducharne wool.
Bonwit Teller; Neiman-Marcus; Nan Duskin.

UNMISTAKABLY *Hattie Carnegie—the deft little suit—the inventive jewellery*

Hall-marked "Hattie": the neat, nipped waist;
a contrasting lining—turning up to face the collar;
the underplayed perfection of fit; the ruffled blouse.
Hattie Carnegie designed: I. Magnin: Hudson's.

False pearl choker,
tied with a red taffeta "sash."



For example: the back-flaring round-the-clock jacket and dress of black Onondaga rayon faille, Lord & Taylor; Hutzler's; Halle Bros.

Folded layers—half-cuff, half-sleeve, on a soft daytime dress.

White chiffon suit-blouse, sleeve and bosom widely tucked.

CHARACTERISTIC *of Jo Copeland—the high-built skirt—"delicate air" blouse*

Typical of the collection, the white chiffon blouse, tenderly tucked all over.

Shown, under the bolero, tucked yellow chiffon blouse.

In the Copeland manner: high-cut skirt, clipped bolero—softly shaped of Forstmann's sturdy grey wool flannel, with a delicate blouse, shown above.

Saks Fifth; Harzfeld's; Gartinckel's.

Identified with Copeland: the high-built skirt.

MANIFESTLY *Monte-Sano—the little "greatcoat"—contrasting suit skirts*

Wear worn wrapped,
[illegible] back [illegible] perfum[illegible].

Invariably, in a Monte-Sano collection,
a gem of a short coat with a new idea.

Above: the "vested" [illegible] coat, pink-orange wool [illegible]:
over a [illegible] blue and white Duchesse [illegible] jacket, blue skirt.

*Bergdorf Goodman*; L. S. Ayres; Joseph Horne.

RBW

# CALL IT NEW YORK BY TRUMAN CAPOTE

*It is a myth, an idol-head with traffic-light eyes winking a tender green, a cynical red, a place to make a dream wherein you prove that perhaps you are not an ugly duckling*

It is a myth, the city, the rooms and windows, the steam-spitting streets; for anyone, everyone, a different myth, an idol-head with traffic-light eyes winking a tender green, a cynical red. This island, floating in river water like a diamond iceberg, call it New York, name it whatever you like; the name hardly matters because, entering from the greater reality of elsewhere, one is only in search of a city, a place to hide, to lose or discover oneself, to make a dream wherein you prove that perhaps after all you are not an ugly duckling, but wonderful, and worthy of love, as you thought sitting on the stoop where the Fords went by; as you thought planning your search for a city.

Have seen Garbo twice in the last week, once at the theatre, where she sat in the next seat, and again at a Third Avenue antique shop. When I was twelve I had a tiresome series of mishaps, and so stayed a good deal in bed, spending most of my time in the writing of a play that was to star the most beautiful woman in the world, which is how I described Miss Garbo in the letter accompanying my script. But neither play nor letter were ever acknowledged, and for a long time I bore a desperate grudge, one which was indeed not dispelled until the other night when, with an absolute turning over of the heart, I identified the woman in the adjoining seat. It was surprising to find her so small, and so vividly coloured: as Loren MacIver pointed out, along with those lines one scarcely expects colour, too.

Someone asked, "Do you suppose she is at all intelligent?" which seems to me an outrageous question; really, who cares whether or not she is intelligent? Surely it is enough that such a face could even exist, though Garbo herself must have come to regret the rather tragic responsibility of owning it. Nor is it any joke about her wanting to be alone; of course she does. I imagine it is the only time she does not feel alone: if you walk a singular path, you carry always a certain grief, and one does not mourn in public.

Yesterday, at the antique store, she roamed around, quite intent about everything, not really interested in anything, and for one mad moment I thought I might speak to her, just to hear her voice, you know; the moment passed, thank heaven, and presently she was out the door. I went to the window and watched her hurrying along the blue dusk street with that long, loping step. At the corner she hesitated, as if uncertain which direction she wanted. The street lights went on, and a trick of glare created suddenly on the avenue a blank white wall: wind lashing her coat, and alone, Garbo, still the most beautiful woman in the world, Garbo, a symbol, walked directly toward it.

Lunch today with M. Whatever is one to do about her? She says the money is gone finally and, unless she goes home, her family refuse absolutely to help. Cruel, I suppose, but I told her I did not see the alternative. On one level, to be sure, I do not think going home possible for her. She belongs to that sect most swiftly, irrevocably trapped by New York, the talented untalented; too acute to accept a more provincial climate, yet not quite acute enough to breathe freely within the one so desired, they go along neurotically feeding upon the fringes of the New York scene.

Only success, and that at a perilous peak, can give relief, but, for artists without an art, it is always tension without release, irritation with no resulting pearl. Possibly there would be if the pressure to succeed were not so tremendous. They feel compelled to prove something, because middle-class America, from which they mostly spring, has withering words for its men of feeling, for its young of experimental intelligence, who do not show immediately that these endeavours pay off on a cash basis. But if a civilization falls, is it cash the inheritors find among the ruins? Or is it a statue, a poem, a play?

Which is not to say that the world owes M., or anyone, a living; alas, the way things are with her, she most likely could not make a poem, a good one, that is; still she is important, her values are balanced by more than the usual measure of truth, she deserves a finer destiny than to pass from belated adolescence *(Continued on page 258)*

# NEW YORK PRODUCERS: 1948

These producers, photographed *en masse* by Irving Penn, are among the most important of Broadway's forty or so. The productions of these twenty-one alone account for more than $500,000 a week at the New York box offices. In addition, some have plays on the road here; in London. They have taken the great gamble that every production is on such winners as: *Allegro*, *Medea*, *Finian's Rainbow*, *A Streetcar Named Desire*, *Harvey*, *Born Yesterday*, and *The Winslow Boy*.

PENN

First row, on the cushions, left to right: IRENE M. SELZNICK, YOLANDA MERO-IRION, and THERESA HELBURN.
Second row, left to right: LEE SABINSON, HERMAN LEVIN, OSCAR HAMMERSTEIN, II, RICHARD RODGERS, BROCK PEMBERTON, JEAN DALRYMPLE, LAWRENCE LANGNER, LELAND HAYWARD, and MAX GORDON.
Top row, left to right: ALFRED de LIAGRE, junior, OLIVER SMITH, PAUL FEIGAY, RICHARD ALDRICH, OSCAR SERLIN, ROBERT WHITEHEAD, CHERYL CRAWFORD, JOHN C. WILSON, and KERMIT BLOOMGARDEN. (On page 266, more details.)

# WIT AND MYTH AND AMERICAN LITERATURE

BY B. A. BOTKIN

AMERICAN literature was born in American folklore. The accounts of early explorers, travellers, historians abounded in local marvels and remarkable providences that rivalled tall tale and myth. Writers were quick to seize upon local and historical traditions, local speech and folkways, and to exploit the taste for marvels, the nostalgia for the past, and the love of salted-down wit—such wit as in this Yankee story of a New Hampshire farmer working his rocky plot on a back road when a curate, new to the district, came along. In the course of the conversation the curate said: "You and God certainly have done a nice piece of work here." "Yeah," the farmer answered, "you ought to have seen it when God had it all alone."

The American imagination showed in the twice-told tales of Hawthorne, Irving, Longfellow, and Whittier; the down-East sayings and doings of Jack Downing and Sam Slick; the cracker-box philosophy of Poor Richard, Hosea Biglow, Josh Billings, and Artemus Ward; the backwoods buffooneries and rascality-with-humour of Mike Fink, Davy Crockett, Simon Suggs, and Sut Lovingood; the quaint survivals and vanishing types of local colour and regional poems, stories, and plays; the folksy and folkloristic writings of Percy MacKaye, Roark Bradford, Julia Peterkin, Paul Green, and Zora Neal Hurston.

Carl Sandburg's poem *The People, Yes* is a mine of humour which exhibits two phases of American folklore, phrase-making and myth-making, in the form of talk, jokes, lingo, and other floating material. (Sandburg's own poetry, like that of Robert Frost, is full of gnomic sayings and folk metaphor.) Wisecracks give rise to anecdotes and vice versa. Thus in Sandburg:

"I never borrowed your umbrella," said a borrower, "and if I did I brought it back."

Thus in *The American Joe Miller* (1865):

"A maple-sugar man in Vermont...was sued for returning a borrowed sap-kettle in a damaged condition, and pleaded in defense—first, that the kettle was sound when he returned it; secondly, that it was cracked when he borrowed it; and thirdly, that he never had the sap-kettle."

Equally Yankee is this story of gallows wit. When the last public hanging took place in Windham County in 1835, there was an immense crowd which "caroused most scandalously." Looking out of his cell while waiting for the cart to take him to the gallows, the doomed prisoner saw people hurrying by.

"Why are they running?" he asked. "Nothing can happen until I get there."

In Erskine Caldwell's writings, American folk forms are found in abundance and variety—the yarn, the tall tale, the anecdote, the joke, the risqué story, the horse laugh, the vernacular. But if the cracker barrel and the horseplay dominate, as in "Country Full of Swedes," "Grass Fire," "The People's Choice," and the best of the "My Old Man" stories (which according to Henry Seidel Canby make Caldwell "Mark Twain's spiritual heir"), there is also a vein of folk poetry, in speech and ballad, rhythms and idiom.

In the Caldwell tradition is the following anecdote as told by Edward Tatum Wallace in *Barington*, a recent collection of Arkansas small-town humour and fantasy with the native, puckery flavour:

"A feller named Johnny went to see his girl, and about ten o'clock it began to rain. The night was so dark, and the storm was so furious that Nellie, she was the girl, told the boy that he couldn't go home so she'd make him a pallet in the front room.

"Well, Nellie went to fix down the pallet, but when she came back Johnny was gone. She thought, well, he's a shy feller and didn't want to stay—but a half hour later Johnny come back, staggered through the door soaking wet. The poor fellow was just about drowned.

"'W'y, Johnny, where have you been?' the girl asked.

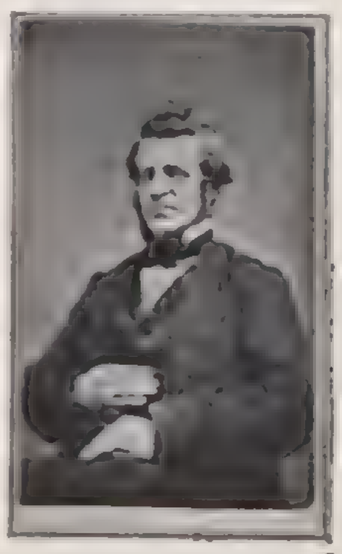
"'Where have I *(Continued on page 270)*

# CARDBOARD SENTIMENT

BY MORRIS BISHOP

1

FOOTLING about in my Casket of Memory, as I like to call the Queen Quality shoe box with its store of treasures, I happened on some photographs which set me dreaming for a sweetly melancholy hour. Here was I at the age of eighteen. (See Fig. 1.) Ah, me! I remember still how I laboured to slick my hair down for the photographer, making a liberal application of pomatum. It was my secret grief that, despite the constant use of Ayer's Hair Vigor, I was unable to grow the smallest chin-whisker, sideburn, or mutton chop. The very tassels on the photographer's curtain, the luxuriant fringes on his chair, seemed to mock me. How enviously I regarded a certain Mr. M——, a rising young man in hardware! (See Fig. 2.) His coiffure, with its Breaking Wave and its Cascades, and his dapper neck-whisker (which I was wont to term derisively a "horse-collar") were the admiration of the fair sex and the despair of callow striplings like myself. Singing "When the Swallows Homeward Fly" in his rich tenor, with expressive gestures, he caused many a maidenly bosom to palpitate. But in my bosom he roused only the pangs of jealousy.



2

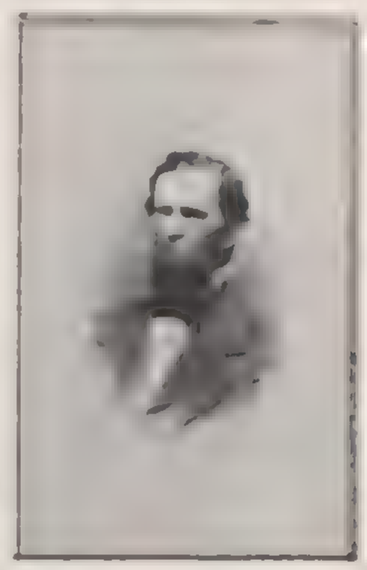
For I loved, reader. I loved a maiden whose name, out of regard for her fastidious delicacy, I forbear to set down upon these pages. (See Fig. 3.) Her heart was animated by the purest impulses of virtue. Her brow, serene with holy thought, was framed in ringlets longer and more lustrous than the fringe upon the arm of the photographer's chair. To her I vowed the constancy of a lifetime. I made her acquaintance in gentlemanly manner, by sending her an Acquaintance Card at the Pentecostal Tureen Supper. (See Fig. 4.) I saw her blush and quickly hide her burning face behind her fan. She returned the card by an obliging messenger. The spot which she appointed for our first meeting shall ever be a sacred one to me, although it is now occupied by an Atlantic Go-Gas Lubritorium.

3

4

5

I shall not weary the reader with an account of my courtship. Let it suffice that I scrupulously followed the prescribed rules of etiquette, sending her an Escort Card (see Fig. 5) when I sought the privilege of accompanying her to her domicile. Her demure and downcast air could not but be an encouragement to me. I handed her to her own gate, with every token of submissive respect. Ere long, I was admitted to the intimacy of her family, and frequently had the pleasure of listening to the political and agricultural views of her father. (See Fig. 6.) At first I found his manner toward me a trifle forbidding. *(Continued on page 256)*



6

# THE FACTS ARE HIGHLY COLOURED

Colour is to make-up what the silhouette is to clothes. It is the signature of fashion, the element of change, the date-mark: current, past, or future. But, while a limited budget may keep clothes buying down, anyone can afford a new colour for her face, her mouth, her nails. Fashionable make-up colours are always popular colours—there is nothing rare or out-of-reach about them. The smallest general store in the smallest town sells the same colours as the big-city's biggest store. And it is this practising democracy of business that has made the beauty industry as huge as it is.

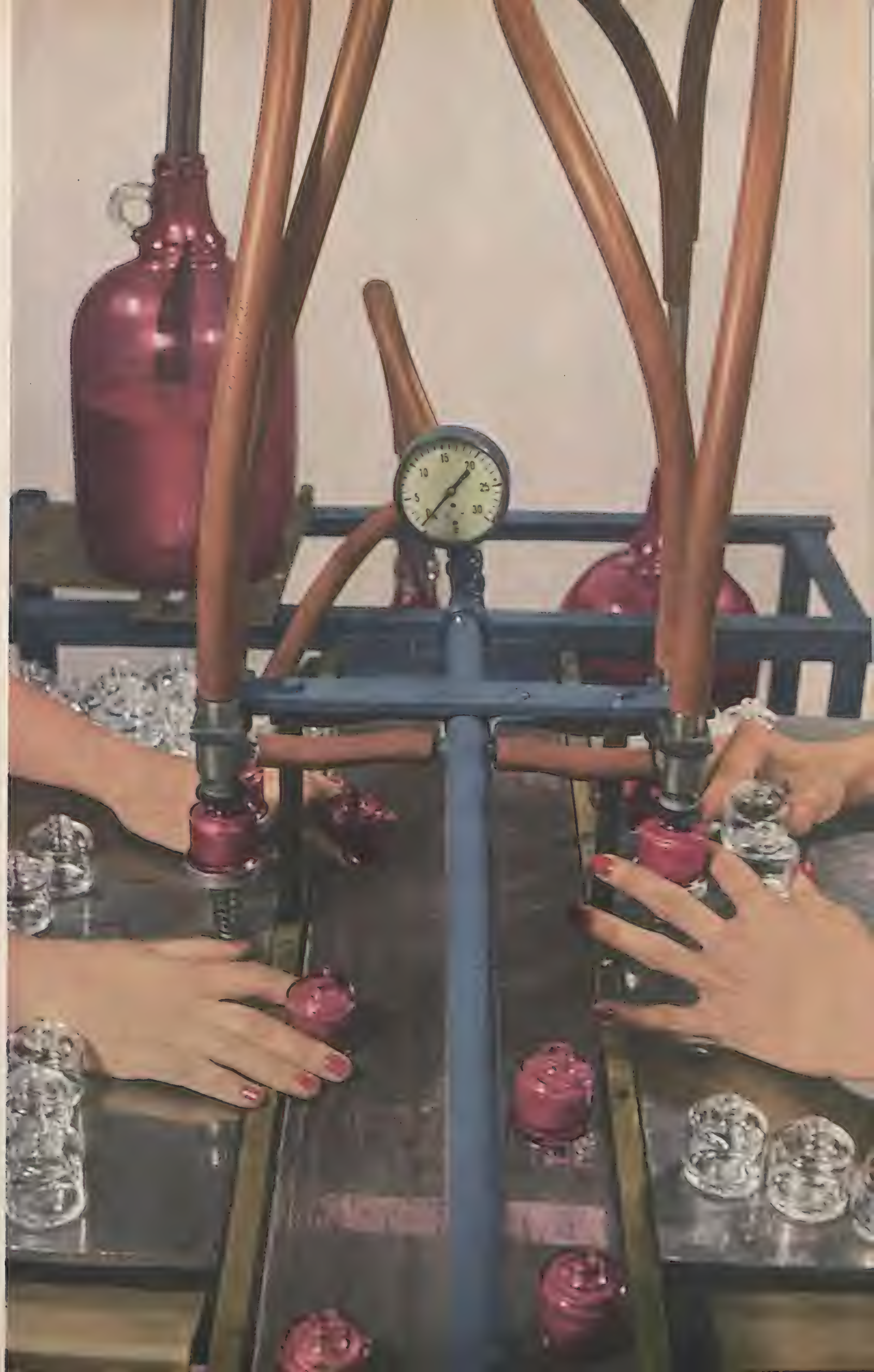
## Yellows are red—and so are blues

The variations in make-up colours are so subtle, that they make a woman's choice of them almost subconscious. But suddenly, almost unthinkingly, she wants a change. And often she is accompanied, in timing and choice, by hundreds of thousands of women nowhere near her, nothing like her. That's where the manufacturer's planning comes in. When will this sudden surge towards a new colour come—and what will it be? He goes, then, into a series of seances with trained fashion crystal-gazers. And during the play of hunch against hunch, a peculiar jargon is used. "I like the yellow." "Yes, but the blue holds up better under lights." "I'd like more white in it." The layman, looking at a row of lipsticks or nail-polish bottles, sees red, wonders if he's colour blind. The words do not mean the colours they name—only the faint cast of those colours. They make the nuances between one red and another. You may not know it, but you have just lived through a "blue" period (when you chose magenta lipstick and nail polish, pinkish powders). You are beginning a "white" period (pink lipsticks and nail polishes, creamy powders). And we think you may, next summer, experiment with a "yellow" period (and try coral lipsticks and nail polishes, with golden face powders).

## It was not always so

Thank the colour forecasting, then, which, plus the efficient factories and aware stores, caters to your whims. And remember, not so long ago, you had cosmetics—but not much of a palette. The modern lipstick was only born in the twenties, with the "indelible" formula—which gives you a range from neon pinks to grape purples. (Before that, you had to put your finger to a little pat of lip-rouge, and smear on what never proved to be more than a dull red tinge.) Foundations, now, can change the colour of your skin to any complexion you prefer, or complement your own. (But before, if you used one at all, you had a white cream, or a white wet-compact. Ghastly—but you didn't know any better, then.) Nail polish, now in shades from natural to practically black, replaces all that effort with buffer and pink paste. (But a fashionable manicuring salon only thought lacquer up in 1916, for a few actresses and the adventurous. The general public couldn't get much of it until the twenties.) Face powders are now made in every tint of beige and rose. (But remember when they were only white—and you powdered only your nose?) You're prettier than ever now; not just because of the facts of efficient production—but because the facts are coloured.

Opposite: *Colours of nail enamels are mixed in a laboratory, are brought to the start of an assembly line as you see here. Girls are stationed along the rolling belt, and their hands, deft and precise as machines (and, incidentally, very well-manicured), dart to various tasks in perfect rhythm, filling the bottles, swirling on the bottle caps. Still other fingers, in an incredibly rapid glissando, turn flat cardboard into cartons for the bottles. (This is called "the piano.") Photographed by Mili, at the Revlon factory.*




GJON MILI

**The cut**
new-shaped shirtwaist dress,
the country's all-time favourite

**The cloth**
a purism: pure silk Shantung

# TODAY'S DRESS

This is it: this is fashion democracy at its simple best. One dress which as many as 25.000 American women can want—and have. Wanted: for the silken polish of its cloth and colour; for the fact that nothing but its price tag tells its cost, **$25.** By Henry Rosenfeld, at Jane Engel; Frost Bros.; H. & S. Pogue. Navy-blue calf shoes by Mademoiselle, Lord & Taylor. Close-up of the jewels, opposite page.

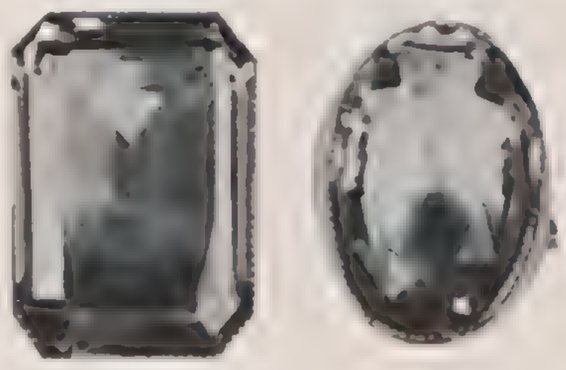
# Fashions, cut in thousands ready for the millions to wear; as famous for their good design as for their modest price.

## Stamped American

Here we celebrate...and perhaps, for some, explain...the meaning of one of America's big four fashion systems, the one that is based on the theory that a good thing is even better if it can be made a *general* thing. For when a giant electric knife cuts out a thousand identical dresses an hour, when ten experts whip in a thousand pairs of sleeves a day...or block that many hats...or stamp out that many jewels...fashion is being made, in mass. The result of the system we all know: we see it every hour of the day, in every part of the country, and we have seen it put an end to what was once necessarily provincial dressing. Where a badly-fitting cotton house dress was once the only answer, we now see a dress as pleasing as the one on page 202. Fashion, made in mass, has managed to dress fifty million women nicely, inexpensively, and...*anything but uniformly*. After all, why should a woman have to look like part of a sister act when she has a million fashions to choose from, that many accessories, and the whole range of her imagination to put to a single costume?

America is the country where modestly priced, ready-made clothes are born with silver spoon advantages of excellent design and sound materials. And the designers who work on this level have learned their own limits. They have learned that involved designs are neither easily produced nor invariably pleasing, and they give us, instead, the excellence of simple line. They have found that while there is a certain standardization among American figures, not *all* women are tall and slim, hence they make a group of clothes which are designed and proportioned for a short woman; another group for a not-so-slim woman; still another group for "juniors." The designers know the national statistics of women who play golf, tennis; who swim—and, for them, they produce the best ready-to-wear sports clothes in the world. They watch the birthrate rise—and have worked out an increasing number of maternity clothes which are also good *fashions*.

Coming down the line, at this very minute, are all the good things that you see on these and the next six pages. As it happens, chance will divide them: a certain number of each design will go to so many shops in so many cities, reducing by logistics a woman's chances of ever meeting herself on the street. Not that it would matter a great deal if she did: if she lives up to the endless possibilities that a simple dress and her own imagination offer, she will always look like herself.



## Jewels without price

Solitaire pins to wear in a swarm; made in jewel colours by Coro. $3, plus tax, each. Lord & Taylor.

The bonus

either part makes further sense

with alternate jackets, skirts

# TWO PARTS LINEN TOP

It may come down the line 45,000 times this week (many a dress is cut that many times at Nelly Don). But each jacket will have the benefit of a really superb material: pure linen plaided in blue and beige. Each of the navy-blue rayon Shantung skirts—will have an air. And the woman who wears it will count as a large wonder the small price. **$17** By Nelly Don. McCreery; The White House; Foley's. With it, here white cotton gloves by Shalimar; beads by Castlecliff. Both. Altman.

The cloth

hard-wearing men's-wear worsted

The shape

gentled everywhere

# NEW CLASSIC SOFT SUIT

Here's one look at (and just one way of wearing) the suit which 6,000 women in 1,700 cities will spend most of their time in—and wardrobe-money on—this spring. It's the valued possession, the year-long investment, that one good suit *always* is, and it is 1948's. By Swansdown in Miron wool, **$75** Altman; The Dayton Co.; Wm. H. Block. Here's one look at a black felt cloche by Mallory; $9. Franklin Simon. Calf bag by Josef at Saks Fifth Avenue.

The neckline

all-time flatterer: the wide halter

# SPECIAL EVENINGS

For American "big evenings," the traditional dress is long, chosen with a single idea: flattery. Here, such a dress: 4,000 women may wear it—once or fifty times—confident always of the becomingness of a deep neckline, of flowers, of a close bodice that springs to a full skirt. Rustling black rayon faille with a quiet price, **$30**

From Lord and Taylor; Hudson's; Jordan Marsh.

The colour

red: a bold investment

The shape

implies or makes a figure beneath

# NEW COAT OUTLINE

This is *the* outline for spring, 1948. It's more than fitted—it wears a wonderful shape of its own—and it is one of 3,000 coats cut and coloured identically. In red, because red is a classic spring colour.

Of Milliken wool, with a full skirt, a circumspect price—$50 By Lassie Maid at Altman; Carson Pirie Scott; Stix, Baer, & Fuller. With it, *the* beret of the year, sweeping round in a one-sided arc. Of white stitched straw, by Stetson, $6. Altman.

The shape

*the* shape: round

The details

worked skirt, push-up sleeves

# THIS SEASON'S NAVY-BLUE

The all-day dress in a noncommittal weight, a warming colour—wanted by a million wardrobes now.

*Above, left:* Sheer rayon crêpe dress by International, a good buy at **$30.** Franklin Simon.

*Above, right:* Patent leather belt on a rayon crêpe dress. By Aywon. **$30.** Lord and Taylor.

## SHIRTWAIST DRESS OF THE YEARS

The most-wanted, best-selling dress in America is the shirtwaist dress: here, at its most classic. Beige rayon gabardine; gilt studs. McKettrick Classics design, **$15.** McCreery.

The perennial

fresh again each season

# THIS YEAR'S KNITTED WONDER

It packs, fits, goes the city-country circuit—this pearl of little price, the knitted dress.

*Above, left:* Shawl-collared classic in a mixed jersey. **$18.** By Sacony. From Wanamaker's.

*Above, right:* Beige knit wool dress. **$35.** By Majestic. Arnold Constable; Carson Pirie Scott.

# DARK PRINT OF THE MOMENT

First print to please the eye as the season turns is apt to be a dark one to wear under furs now; alone later. Black tie-print of rayon crêpe by Queen Make. **$13.** Altman.

Eric

Your new red coat is

# HUNTING PINK

A new mutation on a firmly established fashion—the Red Coat. A lively, quick, animated red, veering sharply to the bright, with all blue subtracted; that is Hunting Pink. Probably the best round-the-clock, round-the-calendar colour there is, with a friendly facility for *carrying* you on dull days, giving a "costume" implication to everything you wear it with. A remarkably *gregarious* colour, popular with other colours, flattering to the egos of black, beige, all true blues, most greens, grey, brown, and so on—and on. Here, and on the next pages, the entire range of spring coats, all wool, all in Hunting Pink. SHORT COCOON COAT (*opposite*): Molly design, $75. Altman; Seidenbach's. Yellow and black braid pillbox, Mme. Andrée. SLIM SHOULDERS—WIDE HEM (*above*): coat by Kraus, $195. Plume-hat, after Legroux. All, Saks Fifth; Rich's; Neiman-Marcus.

## HUNTING PINK *(Continued)*

WAIST LEVEL CAPE COAT (*left above*). Outline—little wool coat with a cape's flare, short cut. Detail—the mock yoke, coat-long sleeves. It's hunting pink, new spring overtone for day, evening. By Trigère; $110. Henri Bendel; Carson Pirie Scott. THE JACKET EXTRA (*above right*). Outline—short box coat of hunting-pink wool suède cloth, its own straight, white wool dress. Detail—the coat lining; green rayon crêpe. By Ben Gershel; together, $175, at Bergdorf Goodman; Marshall Field. THE SWEEPING CAPE (*opposite*). Outline—petal collar, sloping shoulders, full ankle swing, the semblance of a sleeve. Hunting-pink Forstmann wool broadcloth, with a blue *souffle de soie* evening dress. By Traina-Norell. Henri Bendel; I. Magnin. The lady is entering El Morocco, whose Spahi doorman and zebra stripes have become, since 1932, a New Yorker's landmark.

Eric

PENN

**JUDGE LEARNED HAND,** one of the great justices of this country, senior judge of the U. S. Circuit Court of Appeals for New York, Connecticut, and Vermont, has long been a tugging influence on the courts. "There are no immutable laws," wrote Judge Hand. In his thirty-eight years on the bench, handing down some 2,000 opinions, he has tended towards interpreting the Constitution and the laws in accord with their intent, not their supposed limitations. Now, at seventy-six, the Judge has a direct, warm vigour; eyes which are formidable in court, often amused away from court. A graduate of Harvard, where he studied philosophy under Santayana, Royce, and William James, he still shows, in his speculative search for truth, the effect of James. Several years ago he moved further into fame when, during a public ceremony, he gave this definition of the spirit of liberty: "The spirit of liberty is the spirit which is not too sure it is right. The spirit of liberty is the spirit which seeks to understand the minds of other men and women."

# INFLUENCES

*Here and on the next four pages are ten Americans who have influenced the fields of law, education, art, theatre, literature, photography, editing, music, political analysis, and medical research: all photographed by Irving Penn.*

**JOHN DEWEY**, a dauntless eighty-eight, is one of the pivotal thinkers of his day. He, more than anyone else, has shaped the present educational path of this country; has furthered the thinking of the world with his philosophy, a system of thought "based on experience as the ultimate authority in knowledge and conduct." With his activity programs he has changed most of our elementary schools, inspired Bennington College and Sarah Lawrence, influenced the teaching in many colleges here as well as in the schools of many foreign countries. He was born in 1859 (the year Marx, Mill, and Darwin were published) in Vermont, where his father kept a general store. His career has been engulfing: head of the combined departments of philosophy, psychology, and education at the University of Chicago, where he founded his famous "Experimental School"; later Professor of Philosophy at Columbia University for twenty-six years. He has written innumerable books, fought actively against countless injustices. His latest book is *Problems of Man.*

# Influences (continued)

**EDWARD STEICHEN** strode into photography as a boy, and has influenced it more than any other American, partly by his experiments and his technical courage, but more by the scope of his mind and the openness of his heart. "He throws a long shadow," wrote Carl Sandburg. For almost twenty years he was the chief photographer for the Condé Nast Publications; his great portraits one of the major contributions to *Vanity Fair* and to Vogue. Now sixty-eight, Steichen is the new director of the expanded Department of Photography at the Museum of Modern Art. During World War II, he was in command of Navy Combat Photography and supervised the photography for the film, *The Fighting Lady*, spent months in the Pacific on combat ships. He wrote, and made the photographs for, the new book, *The Blue Ghost*, a record of life on an aircraft carrier in combat.

**DUKE ELLINGTON,** with his bent towards experimentation, has been influencing jazz by producing new harmonies, working out dissonances; by being one of the first to give jazz concerts; by influencing instrumentalists; and all this for twenty-five years. He was born forty-nine years ago in Washington, D. C., where he was christened Edward Kennedy. When he was seven, he was "attached to a piano," and has remained there ever since. The symbol of jazz to most Europeans, Ellington has composed or collaborated on 1,000 tunes, and more than 20,000,000 of his records have been sold; his most famous is "Mood Indigo."

**DR. THOMAS M. RIVERS** influences all our lives, since he is one of the world's leading authorities on virus diseases; these include measles, mumps, influenza, infantile paralysis, virus pneumonia, yellow fever, and smallpox. As director of the hospital of the Rockefeller Institute for Medical Research, he has trained a large number of the ranking men in the field of virus diseases. Dr. Rivers, born in Georgia, has a hint of the south hidden in his bluntness. He studied, taught at Johns Hopkins; during World War II was on Guam as head of the Naval Medical Research Unit II working on such diseases as infectious jaundice, typhoid, and paratyphoid. He is also Chairman of the ten-man Committee on Atomic Casualties.

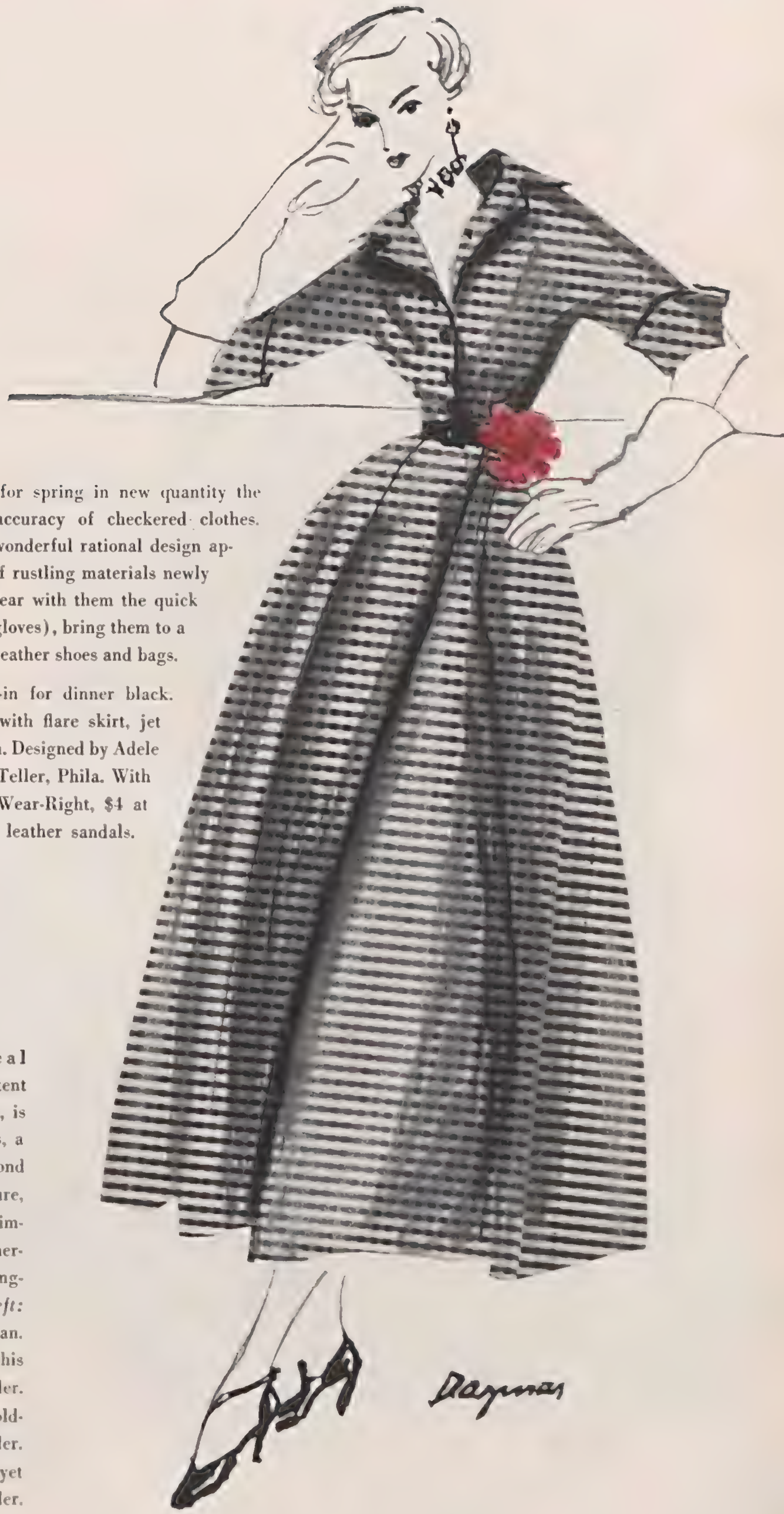
# Influences (continued)

**WALTER LIPPMANN**, the country's most important political analyst, explains, without passion and with the pale, lucid draftsmanship of an Ingres drawing, the intricacies of statesmanship to the thinking readers of 160 newspapers, three times a week. Frequently, the White House and the State Department, in various administrations, have consulted him. Now fifty-eight, a taut man with a brown intensity, he has written twenty books of political theory, of which the latest is *The Cold War.*

**ALFRED H. BARR, junior**, a slight man with a missionary will, has influenced the acceptance of modern art in this country to an incalculable degree, for the Museum of Modern Art is actually Barr magnified. He was its director for the first fourteen years, now is the director of the Museum Collections, has written or edited twenty Museum books. Born forty-six years ago in Detroit, Barr studied and taught at Princeton and Harvard, taught at Vassar and Wellesley. As director of the first modern museum, and undoubtedly the most controversial one, he has been the intellectual compass guiding the Museum's enormous country-wide activities; partly through its influence modern art now is part of the climate of U. S. thought.

PENN

**GEORGE JEAN NATHAN and H. L. MENCKEN**, a famous pair, have laughed with a wild violence at the provincialism of Americans for some thirty years. And their laughter has carried a lasting influence. During the twenties and part of the thirties they were co-editors of *Smart Set* and *The American Mercury*. Now sixty-six, Nathan has been campaigning in the theatre for honesty and dignity; for Shaw, Molnar, O'Neill, O'Casey, and Saroyan before bandwagons; for pretty legs, literate wit, and slapstick comedians. In thirty magazines and thirty books he yammered against Belasco realism, and anything-for-an-easy-dollar. During these years Mencken was flying in tantrums against the early indifference to Dreiser, Sinclair Lewis, and Sherwood Anderson. Now sixty-eight, Mencken lives in Baltimore, where he was born, working on the Second Supplement to his brilliant, encyclopedic *The American Language*, an enduring monument to a man who has sprayed this language, like a machine gun, on impressionable minds.



# CHECKS

Made up for spring in new quantity the perfect accuracy of checkered clothes. Made up mostly in blacks and whites, their wonderful rational design applied this year to suits, to coats; to dresses of rustling materials newly and as nearly formal as ankle-long black. Wear with them the quick brilliance of reds and whites (in scarfs, hats, gloves), bring them to a new polish by the crisp detail of black patent leather shoes and bags.

# WITH

*Right:* Spring stand-in for dinner black. Slim-waisted dress, with flare skirt, jet buttons, Remond-Holland taffeta of Enka rayon. Designed by Adele Simpson. $95 at Bergdorf Goodman; Bonwit Teller, Phila. With it, 10-button-length white cotton gloves by Wear-Right, $4 at the Tailored Woman. Below it, black patent leather sandals.

# PATENT

# LEATHER

Real patent leather with a calf base, a black-icing luster, is back again; back with its own book of rules, a knowledge of its own fine limits. It is the fond friend of immaculate taste; by its own nature, shows off best within the pretty confines of simplicity. It does its best when taken lightly, cherished as a costume accent or as the neat, spring-clean spice of a wardrobe. *Opposite, upper left:* Black sandal. Bare-Foot Originals, $13. Altman. *Upper right:* Patent leather pump, new again this year—suède edges, straps. $22. Andrew Geller. *Lower left:* Narrow width of patent leather, gold-plated buckle. By Midtown, $10. Bonwit Teller. *Lower right:* Patent leather bag—small yet spacious. By Koret, $50 plus tax. Bonwit Teller.

# CHECKS *(Cont'd)* 1. The soft greatcoat (your own silk scarf); by Ben Gershel, made in worsted. $125. Lord and Taylor. 2. The caped, fitted coat with full skirt. By Nettie Rosenstein in worsted. $265. From Bonwit Teller.

1

2

News together, 1948 edition of patent leather bags and shoes with: *3.* Checked worsted dress, iced with plain linen cuffs and bow. By Rose Barrack. $90. From Rosette Pennington. *4.* Checked worsted dress, deliberately simple. Further news here, the white linen jacket. To add—the red of fresh carnations. Dress and jacket by Jane Derby. $185 at Bonwit Teller. *5.* Checkered worsted suit, the sacque jacket lined with red wool, cut away and buttonless to wrap close. By Paul Parnes. $125. From Milgrim.

**Cocktail taffeta** Dress to make for cocktails in thin crisp taffeta, to wear with its cummerbund, or a small narrow belt. No. 6273. Under it for starchness, a bustling petticoat.

**Dress, new classic**
Slight top, slightly flaring skirt —new classic silhouette. Any o'clock dress, Design No. 6200.

**Picture blouse**
Topping for skirts, to make in gingham or in taffeta. No. 6260.

**For dancing**
Long-sleeved party dress, long to the ankles. Spice with bright satin pumps. Design No. 6211.

# LADIES' CHOICE

*VOGUE DESIGNS FOR DRESSMAKING*

These are favoured Designs for Dressmaking, eight high on the list of those which American women want most to make or have made. They were, at first cut, almost prophetic fashions—they were designed with an eye to the future while the fashion was growing. Now each is a fashion established but still looking forward. Each has been cut countless times but the results are always stamped "individual"; for one woman's choice of material might be satin or brocade, another might choose a corduroy or wool for the same design. All are thriving examples of an Americanism —the paper pattern, born in a New England parlour in 1863 as a rough master outline for a shirt; now become a great industry, each pattern now a perfected plan, with simple directions, accurate sizing. (Other views, sizes of these Designs, page 255.)

**Infanta dress**
Neat top, blown-bell of skirt for an afternoon dress. Design No. 383.

**Travelling suit**
Plumb-line suit to carry you through any busy day, any trip. To make in tweed, flannel. No. 6209.

**Extra circle-skirt**
For corduroy, or brocade, a skirt to live in. No. 6231.

**Barrel-skirt dress**
The news—the tucked skirt, cylindrical, easy. Dress to make in crêpe or wool. Design No. S-4821.

Pale and tucked: sun to city, luncheon to dinner; light as sand; skirt of tucks. By David Goodstein in Bloomsburg rayon crêpe. $80. Bonwit Teller; Garfinckel's. Wear-Right gloves. $3. Lord & Taylor.

# FOR AMERICA'S SUNNY WEATHER... PASTELS...

Pale and pleated: afternoon dress in faint rose; fitted beautifully by folds; for sunset dinner or a wedding guest. $90. By Herbert Sondheim in Bloomsburg rayon crêpe. Saks Fifth; Halle Bros.

Dinner mauve: news with navy, aquamarine beads. For late sun or cold city. $70. By Ceil Chapman in rayon taffeta and jersey. Jay Thorpe; Jay's. Beads by Regina. $25 plus tax. Lord & Taylor.

# SHADES OF MAUVE...

Day mauve: barker-shirt mauve in a proper little bodice, yards of white piqué. By Frances Sider in Dan River chambray and Amerítex piqué. Shirt $15, skirt $23. Henri Bendel: Neiman-Marcus.

*For America's sunny weather (continued)*

Taffies in the sun—colour group to note: butter and burnt sugar, add a cool line of white petticoat and a hot-red scarf. Dress by McMullen in McBratney linen. $50. Lord & Taylor; Kaufmann's.

## TAFFY TONES...

Taffy late in the day: deep, sun colour, news as well for city spring. Cocktail, resort dinner dress of Shantung; satin cummerbund. By Anna Miller, in Ducharne silk. $135. Henri Bendel; Frost Bros.

BALKIN

Putty white: one of the best of on-looking dresses, along new-classic lines. Background to the whole spectrum. By B. H. Wragge. Juilliard rayon gabardine. About $35. Bonwit Teller; Frederick & Nelson.

# WHITE... OFF-WHITE

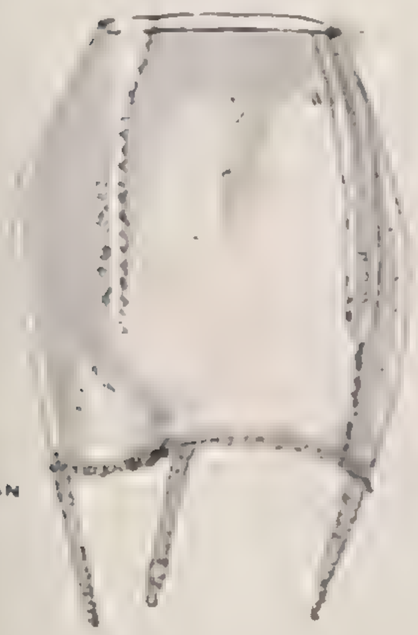
Stark white—new curve on the unforgettable shirtwaist dress: pointed collar, hippy pockets, tight waist. By Adler & Adler in Celanese rayon crêpe. $45. Best's; Montaldo's. Shalimar cotton gloves. $4. Best's.

RUTLEDGE

Left: *Newest idea under clothes—an elasticized waist-liner built straight into a petticoat of Bur-Mil rayon taffeta. By Colura. $11. Lord & Taylor.*

# THE NEW AMERICAN FIGURE

Below: *Pantie girdle, rayon satin and Lastex, bias cut. By Munsingwear. $8. Bloomingdale's.*



HARSAN

Opposite page: *Brassière with built-up waist-liner of nylon marquisette and nylon elastic. By La Trique. $15. At Altman and The Broadway Store.*

Look at the American figure through the soft eyes of this year. Those curving lines that are back—in fashion and in fact—are not the result of a revolution in genes or diet, but a revolution in clothes-beneath-clothes. As the ideal of figure-beauty changes, ideas about foundations change. And that same figure which, a few years ago, was bound into a lean up-and-down line—is now curved in at the waist, released somewhat at the hips, and shaped into what seems to be a new figure. The crucial point of all this is, of course, the *waist-liner*. To Vogue's readers this gentle persuader is not, in itself, new. But now it is applied to classic underclothes, and becomes a *waist-liner plus* (plus a brassière, plus a girdle, and, the newest way, plus a petticoat). For any woman who sees the waistline as the focal point of what she wears today, for any woman who is uncomfortable in clothes that could fit better—these are among the happiest ideas. Each further testifies to the fact that the figure has a lovely complex plasticity. Shaping it—is one of the necessities of dressing. As: with the flip, ruffled petticoat above, made with an elasticized waistband. With: the pantie girdle at left, cut on the bias to round the hips and pull the waistline in. With: that maker, at right, of the smoothest, sleekest line between bosom and hips. With: finally, the waist-liner brassière shown on the opposite page.

Above: *Boned, strapless all-in-one, rayon satin and Lastex; fastening in back. By Helene of Hollywood. $13. At Lord & Taylor.*

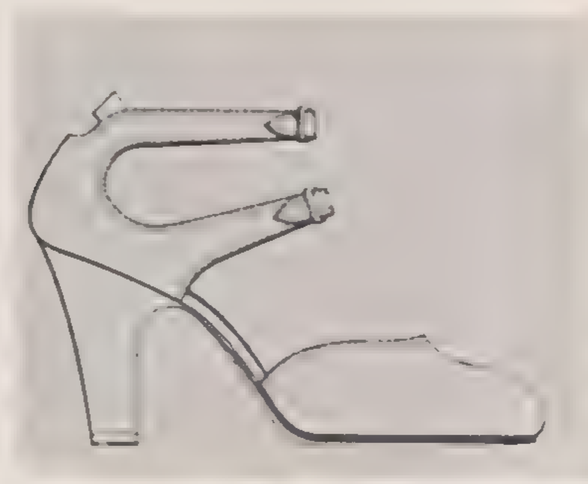
HORST

*Green calf shoe strapped up twice. By Julianelli. $26. Saks Fifth Avenue.*

*Buttoned straps, high and low, on black suède. $28. Saks Fifth Ave.*

# THE NEW AMERICAN FOOT

is a long foot—which is now a satisfaction instead of a cause for maternal keening. Twenty years ago the average shoe size was 6B; today it is 7½B. That same one generation ago the dear ideal was 4B; now the ideal comes right up to the fact. The change is the work of good shoe habits from the bunting on, of American mothers who have taken a good deal of time and pride in the health of their children's feet. Within measure, the difference is ½-inch in length, ⅛-inch in width. Beyond measure, the end is strong arches, a natural shape that is handsome and comfortable, even barefoot (like the one on the opposite page), or in sketchy sandals. Together with physical change came a change in taste. A long strong foot is a new point of pride: it is a becoming, proportionate structure and the result of sound thinking. American shoemakers and designers are aware of this and build their lasts to actuality; design for the natural foot.



*Ankle - strapped navy calf. By Mademoiselle. About $18. Lord & Taylor.*

*Green calf shoe, tiny strap-line. By Julianelli. $25. Saks Fifth Ave.*

# THE NEW STRAPPED SHOE

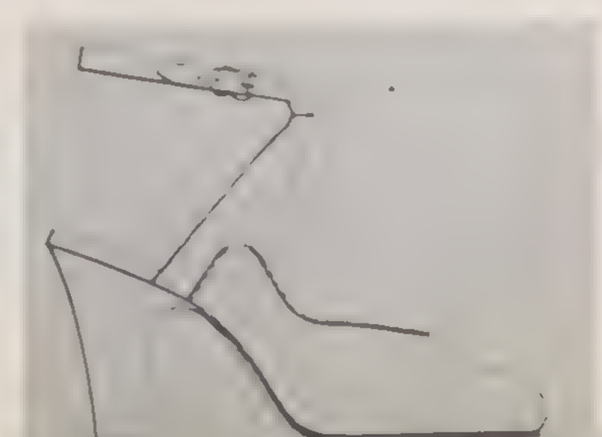
The fashion for strapped shoes is a cumulative thing. Here: first fresh spring outlines. The new is the colour of some: clear olive green. Re-new, the fastening of some: round robin-eye shoe buttons. The whole good news is the wide choosy variety...and these choice ideas in common. Thin, interrupting straps are becoming to the good-sized average foot. A helping of heels is also pleasing on a long foot—if a reminder's needed. And don't for a minute forget the delicate air of straps and thin heels below your present wheeling skirts. Turn for further ideas to page 254.

*Black suède pump, strapped with laces. By Julianelli. $28. Saks Fifth Ave.*

RIEGER

*Double diagonal straps: black suède afternoon shoe. $27. I. Miller.*

*Buttoned straps, climbing a black suède shoe. $33. Saks Fifth Ave.*



*Navy-blue suède. By Johansen. $15. Oppenheim Collins. Ready March 1.*

HORST

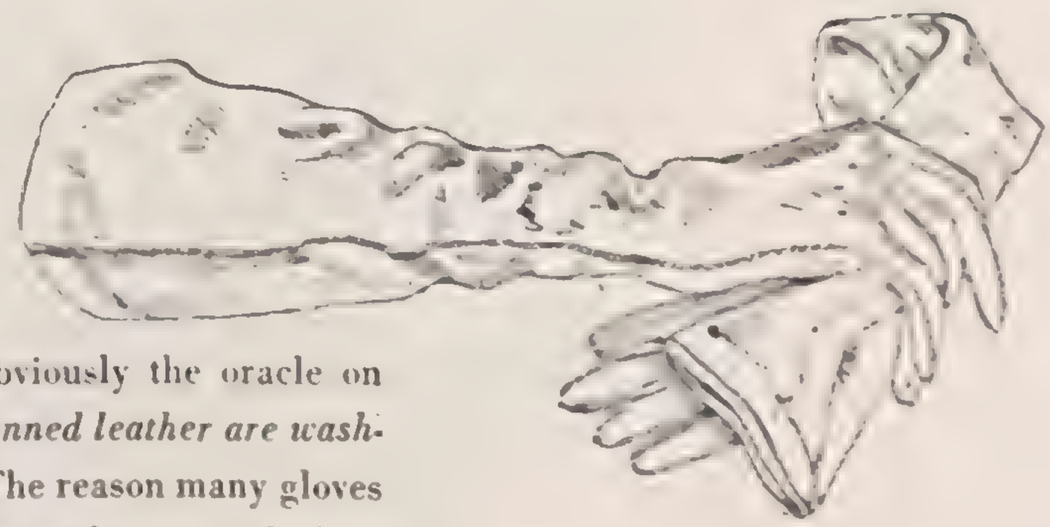
*Here are the same gloves you see opposite after proper washing.*

# MOST GLOVES WASH

*Cotton shorties are fool-proof to wash. $4. Merry Hull, by Shalimar. Best's.*

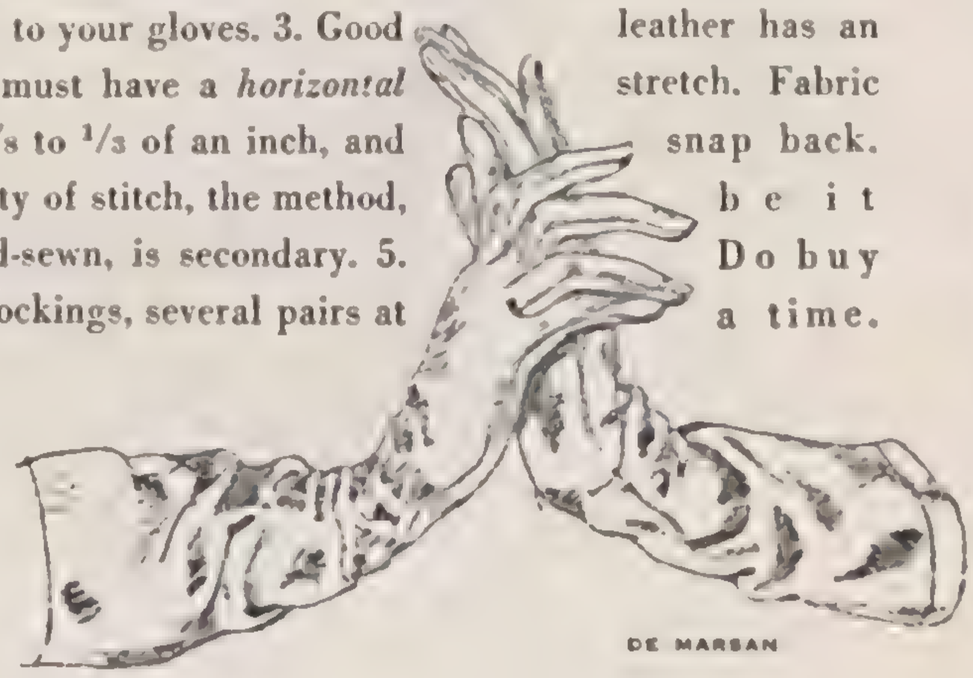
Left: *To launder white doeskins, wash* and *rinse them in lukewarm soapy water. These, Merry Hull, by Belle; $9. Bloomingdale's. Necklaces by Leo Glass. Silk satin and lace slip by Fischer, $20. Both, Saks Fifth.*

The gloved hand is one of the prettiest fashions history has produced. The very act of buttoning a wrist, smoothing down a palm, has a kind of grace and enchantment—always supposing the glove is fresh...and clean. The American National Association of Leather Glove Manufacturers (obviously the oracle on this subject) says: all gloves *made of American-tanned leather are washable.* (Of course, many French gloves are, also.) The reason many gloves are not stamped "washable" is that too many women do not wash their gloves properly, and—if the glove fades or shrinks—blame the maker. On page 248 we give you *explicit* instructions from a famous glove house on washing leather gloves. Herewith a few reminders on buying. 1. Buy gloves of a *known* name. 2. Look for *quirks*, those triangular inserts, that give flexibility (life) to your gloves. 3. Good leather has an elastic quality, and must have a *horizontal* stretch. Fabric gloves should *give* 1/8 to 1/3 of an inch, and snap back. 4. Look for uniformity of stitch, the method, piqué, in-sewn, hand-sewn, is secondary. 5. Do buy cotton gloves, like stockings, several pairs at a time.



*Washed soapy, rinsed clear, fabric gloves by Dawnelle. $6, at Arnold Constable.*

*Soapy wash, soapy rinse for doeskins. Try them on once, while they dry.*



DE MARSAN

HORST

# THE $2 PRIZE

*Nylon stockings, marvels by the million*

The most beautiful stockings in the world—the most beautiful ever made. They cost under two dollars... they can be found at any stocking counter in the country... millions of American women wear them every day. And here this fine, gentle, mechanical, surprising film can be almost as strong as children's dutiful black cotton stockings of two generations ago, fit better than a ballet girl's traditional tights. Twenty years ago, silk stockings as sheer as these could have been as lovely—but they would have cost about twelve and a half dollars and the tender delicacies were not expected [illegible] one ball. These are nylons; an expected, much-laundered commodity; strong, thin as May [illegible] a [illegible] bargain in good looks and good wear. These are uncounted small congratulations to [illegible] fashion creativeness that takes the nation as its scope, and every woman in it as the objects of [illegible].

# The Subtle Secret of Being You

Beauty is an individual thing. Your choice of Elizabeth Arden's Color Harmony Make-up, your knowledge of the secret skills in using it, portray your loveliest self and reveal the joy of being YOU.

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***CLICK-CLICK!** A push, a pull changes blades. The only woman's razor in the world with Automatic Blade Changer!

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It's smart to snitch your husband's Eversharp-Schick Injector blades for your Fashion Razor!

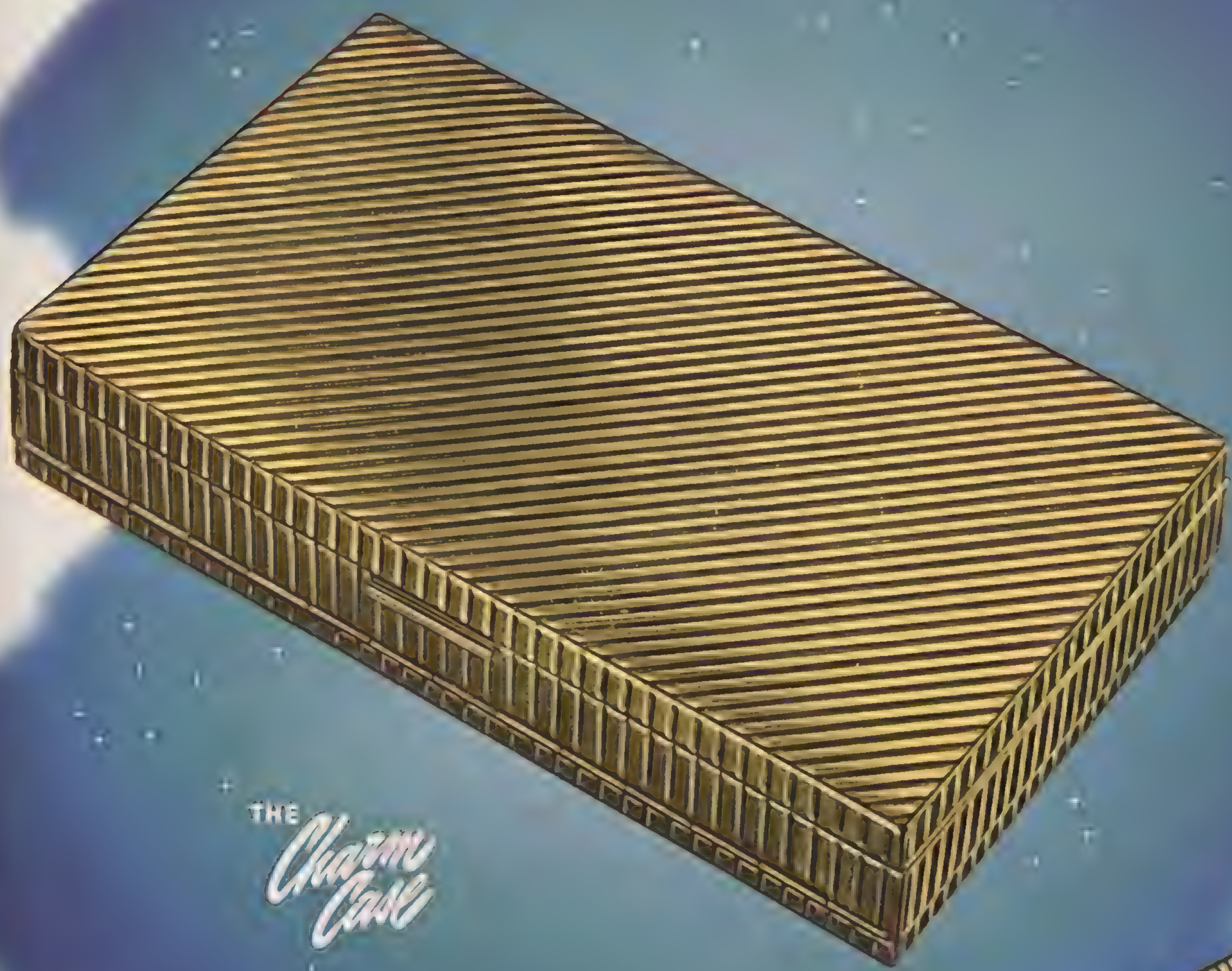
Bathing Suit by Claire McCardell

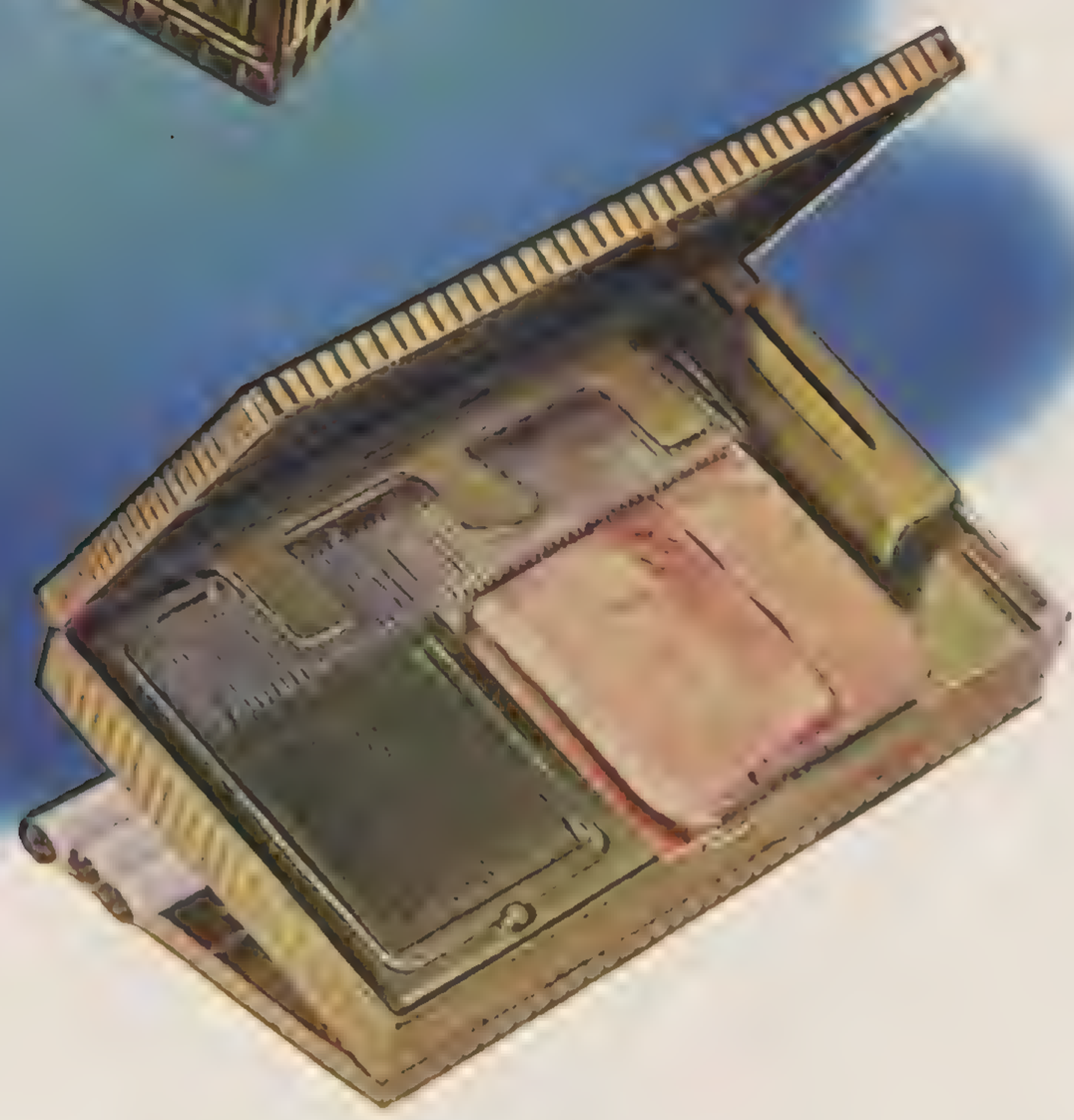
new... dazzling

# Fashion Razor

BY EVERSHARP SCHICK

# Evans Distinctive



Fitted case contains lipstick holder, powder puff, leak-proof powder well and Lucite comb on one side. Other side holds 14 cigarettes. About $25 plus Federal Tax.

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# CONCENTRATED TO CLING EVEN THROUGH DINNER

***This new 10,000 times more beautiful lip make-up, never deserts your lips when there's a public.***

*Hat, John Frederics - Photo, Rawlings*

It's not so much a question of manners. Making up in public *does* dispel a woman's glamour. Now at last Lady Esther has discovered how to concentrate color so that it never deserts your lips in patches . . . never piles up in a ring. Without retouching you can go through cocktails, through dinner, through the entire evening with lips that are vibrantly beautiful, happily soft and smooth. LIPCOLORS by Lady Esther come in seven heavenly shades, ranging from Bridal Pink to Crimson Bronze—each a clear, living color. At least one will be very lucky for you. At all drug and department stores.

$1 PLUS TAX

**Lipcolors** *by Lady Esther* Clear, living colors for your lips to wear

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# FRANK CROWNINSHIELD

**1872-1947**

Two days after Frank Crowninshield died, both the *New York Herald Tribune* and *The New York Times* published, on December 30, 1947, these editorials. They are reprinted with permission.

NEW YORK HERALD TRIBUNE

The more conspicuous qualities of Frank Crowninshield—the ones that brought him such fame as was thrust upon him despite his preference for inconspicuousness—were his wit and his charm. In the fusing of these two talents this town can rarely have seen his equal. So effortless was his technique as a public speaker that the extraordinary deftness of his words was as unobtrusive as was the keenness of his thought. For all his indifference to applause and effect, he was easily the first wit of his time. As to his charm, one must, of course, have met him to feel it; and here again ease was the core of his success.

But there was a greater quality in him than any external gift. For lack of a better word, let us say that it was taste—but taste in a broader sense than it is commonly used. His sense of what was true and right and beautiful stood at the base of his character. Because of it, he knew instinctively a real human being from a fake—wherever he met him. His taste in writing came through antennae not less sensitive. It must have been the same confident, relaxed approach which led him so unerringly through the maze of modern art that ultimately paid off in solid dollars to the delight of his friends and the consternation of his critics.

No one liked the riches and luxuries of life more than did he. But money was for him something to be shared; his kindnesses were unending. Perhaps if more gentlemen had been like him—had lived lives of thoughtfulness and grace and wisdom—the breed would not be facing the extinction which is supposed to threaten it. And how he will be missed!

THE NEW YORK TIMES

Wise, witty and kind, Frank Crowninshield played an important role in the cultural life of his city, and indeed of the nation. As editor, prophet of modern art, and discoverer and encourager of young literary talent he was *arbiter elegantiarum* in every field that his ceaseless and urbane activity touched.

So keenly aware of his own and the coming generation, he seemed in some ways the perfect flowering of another and older one. In manner and spirit he remained a gentleman of the old school, one who never failed in an office of friendship and one who could commit neither a gaucherie nor an unkindness. An easy mixer in any gathering, sedate or rollicking, he kept a certain dignity inbred from his Boston Brahmin ancestry. He was a cosmopolitan, born in Paris, educated in Rome and widely traveled, long before he took his first eight-dollar-a-week job in New York. That was with the old publishing firm of Putnam, as a book clerk, where his energy and application soon earned him a two-dollar raise, the beginning of many more dollars in future wages. Thereafter his training as an editor seemed to come in four-year packages on various magazines, until Condé Nast called him in to remake *Vanity Fair*. From that editorial chair his brilliance shone steadily yet gently for twenty-one years.

Crowninshield had a gift for spotting new trends and budding genius and gathering both under his wing. The list of those who helped him edit *Vanity Fair* reads like the roster of a fresh movement in literature. Perhaps because his father was an artist of parts he had the same prescience in the field of modern art. His collection of French moderns was the finest private collection of its type in the country. He was as well beloved in his many clubs as in his office. There will never be anybody quite like Frank Crowninshield again. The mold is broken.


## MEMORIAL HOSPITAL—PILOT PLANT

Memorial Hospital is the leading medical centre for cancer in the world. Last year some 112,000 outpatients with cancer or allied diseases went through Memorial's regular clinic. Memorial gives twenty to thirty times as many X-ray and radium treatments per bed per year than other hospitals and two to three more operations are performed per year, per bed, than in general hospitals.

About 14,000 men, women and children passed through its cancer prevention clinic last year; approximately one per cent had the disease. When cancer is detected early, the chance of cure soars; if prompt and adequate treatment is carried out, about 70 to 80 per cent of all cancer is curable.

Those who can afford to pay for treatment do so; those who can not are treated free. So, for good and just reasons, Memorial Hospital is known as the pilot plant in the fight against cancer. It needs everyone's support in continuing this fight.



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# DISCOVERIES IN BEAUTY

Mary Dunhill's little perfume vial, encased here for St. Valentine's day in a bright red velvet heart.

Schiaparelli's "Two Shocking" combine, a duet of shocking soap and perfume. Bonwit Teller.

Gift for a man: Cullingford's after shave lotions, one for dry and one for oily skin. From Lord and Taylor.

"Lilac Time" perfume by Houbigant; gay as a holiday, encased in a golden metal heart. At Altman.

"Call Me Mister" is Charbert's name for their new men's gift set. Included — after shave lotion, talcum, and shaving bowl, at Saks Fifth Avenue.

PHOTOS BY BAKER AND MIEHLMANN

# LUNT

*Sterling of Lasting Good Taste*

## AMERICAN VICTORIAN

A simple luncheon or a formal dinner...no matter what the occasion your LUNT Sterling will always add a touch of richness to your table. And because LUNT patterns are created in the best accepted decorative styles, you have the assurance that they will always be correct and in good taste. One of the loveliest of the LUNT patterns is the exquisite AMERICAN VICTORIAN. Here is a pattern that will be a lifelong joy, always reflecting your pride in worth-while possessions. Write now for your copy of "*Sterling for Gracious Living*", addressing Dept. A-5.

*Reading from left to right:* COLONIAL MANOR, ENGLISH SHELL, MODERN VICTORIAN, WILLIAM & MARY *and* MODERN CLASSIC.

*Lunt Silversmiths Greenfield, Massachusetts*

*Penelope Dudley Ward*

**lovely member of two of England's distinguished families—Dudley and Ward. Her stirring beauty has bewitched both London and New York. *Something about her face is luminous, makes people happier, does them good.***

# *What kind of a woman do YOU want to be?*

## —you can gain new power over yourself and your life

In all the world there is just one you. And the world needs you to be *very thoroughly yourself.*

Deep inside of you is a wonderful force, strong and true, that can help you realize this self—that can make you a more interesting, happier, lovelier person, if you will just *care enough to learn how to use it.* It grows out of the close interrelation of the inner you and the *outer* you and the power each has to change the other.

There is nothing imaginary about this power. It is as real as you are. Surely you have felt the thrill of inner confidence that comes when you know you *look* lovely. And you may have known the *spiritual depression* drabness can bring—the unwanted, insecure feeling it gives.

You *can make yourself over*—physically and mentally—if you really want to do it. But you must *want to.* You must care enough to practice beauty's self-disciplines *faithfully*, and never to omit them.

The things that make beauty are the same things that make health—of body, of spirit. Daily exercise to keep your circulation singing. Fresh air—a walk each day, breathing deep, stepping *free!* Plenty of sleep. A *good* diet. Learn to relax—so your nerves purr instead of sputter. And, of course, *cleanliness.*

Accept as a fact that you can't hope to keep your face really clean (especially in the city) by simply going over it once. For real beauty *cleanliness*, practice the rites that follow. Your face is the *you*

that others see first. Make sure it praises you, so that when people see you *their* faces go all friendly and interested, because of the pleasure *you* are giving them.

Yes—it's *very* worthwhile to take pains to keep that face of yours looking lovable and beautiful. *Come along—do it!*

### New "Outside-Inside" Face Treatment

Like a window, your skin has two sides. To care for only one side is *not enough*. Pond's, working with distinguished dermatologists, has studied the needs of facial skin, and brings you a special new "Outside-Inside" Face Treatment that acts on both sides of your skin *at once*.

*From the Outside* the fine perfectly blended oils of Pond's Cold Cream thoroughly cleanse the outer surface and pore openings of your skin as you massage. These same fine, light oils throw a protecting veil of softness over your face.

*From the Inside*—every step of this Pond's face treatment stimulates healthy circulation—speeds up tiny blood vessels in their work of bringing in skin-cell food, and carrying away skin-cell waste.

Twice each day—better, three times—give your skin the new Pond's "Outside-Inside" Face Treatment—*this is the way:*

***Hot Water Stimulation***

press face cloth comfortably hot and wet against face to stimulate blood flow to skin.

***Two Creamings—to "condition" skin***

1) *Cleanse* . . . cover face thick with Pond's Cold Cream. Work it over warm, damp skin in brisk circles—throat, too. Pond's thorough *demulcent* treatment sweeps dirt from pore openings. Tissue off.

2) *Rinse* . . . with new fingerfuls of Pond's Cold Cream massage briskly to rinse off last traces of dirt. Tissue off.

***Cold Freshener Stimulation***

first splash with cold water—then pat on with moistened cotton the tonic astringence of Pond's Freshener.

Faces *need* to be *cared for!* After this "Outside-Inside" Face Treatment you'll see your skin take on that soft, limpid look only *thoroughly clean* skin and *good circulation* can give.

*"The very first week I tried the* Outside-Inside *Face Treatment with Pond's I noticed my skin looked fresher, rosier, clearer,"*

*says Mrs. John J. Astor*

*"I'm so glad I've discovered the* Outside-Inside *Face Treatment with Pond's Cold Cream. My skin looks so much more alive,"*

*says Mrs. Alister McCormick*

### Is yours a "Special Skin"?

DRY? Give it the added help of a very rich *lanolin* cream—Pond's Dry Skin Cream. Each night smooth it on generously over face and throat. Homogenized—to soak in better. Has a special emulsifier for *extra* softening aid.

OILY? Use Pond's Liquefying Cream, a light-textured cleansing cream, for your "Outside-Inside" Face Treatment.

DULL? *Darkened by Exposure?* A 1-Minute Mask with Pond's Vanishing Cream gives a quick re-styling whenever your complexion looks weary or coarsened. Spread the cream generously over your face—all but eyes. "Keratolytic" action of the cream loosens and dissolves off little, rough, dead skin cells. After one full minute, tissue off—*clean*. Your face looks brighter, clearer . . . softer . . . Make-up goes on sleekly—clings beautifully!

### *Make-up to flatter you—* Pond's Angel Face

A real sensation is this new make-up by Pond's. Not a cake make-up, Angel Face is much easier to apply. No watery sponge—no greasy fingertips, either. You just smooth it on with its own puff! Angel Face stays on beautifully—much longer than powder, because a smoothing "cling" ingredient is pressure-fused into it. You'll love the softer, more natural finish that Angel Face gives . . . the way it doesn't dry your skin. And—happy fact—it can't spill in your handbag or on your dresses!

### Play artist to your face

Highlight is coloring! Right now, when your clothes are in the quieter, cold-weather colors, choose a lipstick shade with plenty of verve . . . lots of *heat*—Pond's "Lips" in Blue Fire. It's the brightest, cheeriest blue-red imaginable! A perfect foil for the neutral softness of your furs.

And here's the secret of achieving a soft *natural* curve to your upper lip. Use two strokes, starting from the *outer* corners of the lip and carrying the lipstick *past* the center with each stroke. The overlapping in the center gives a smooth outline that softens the whole contour of your mouth!

Your face has so many ways of expressing *you*—seek them out!

***REMEMBER ALWAYS—***
***the you that others see first is in your face. Never think it mere vanity to develop the beauty of your own face—it makes you a more worthwhile, distinctive person—it brings the real You closer to other people.***

**SEEKING OUT A NEW YOU**
***is fun and full of exciting reward***

THINK IT CLEAR! Let your dreams help you picture what you want. Get the made-over you clearly in mind—then act!

SEE IT IMPORTANT! Be in earnest. Learn where the things you need to help you can be found. Make a pleasant rite of *using* them.

BEGIN IT! Not tomorrow—not next week—but *today!*

PERFECT IT! Go through your routine at the same time in the same way each day. Soon it's automatic, easy.

REALIZE IT! Half the road to distinction is being faithful in details. Never be bored by them and one fine day soon you'll see in your mirror that *new you*—come true.

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# DISCOVERIES IN BEAUTY

Scandia's new perfume and cologne are called "52nd Street." Saks Fifth.

Booksize case of handsome red leather unfolds to a flat dressing-table surface. Alexandra de Markoff, Bonwit Teller.

Under glass, three Owens brushes, prettily placed in a glass bell jar. At Altman.

A jewel-size compact, elegant as a family heirloom. Of golden metal with its own soft case. Mary Chess.

Travelling beauty. Tucked away here in Yardley's new overnight case is everything from night cream to lipstick. Yardley.

PHOTOS BY BAKER AND MIEHLMANN

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*Makers of American Artists Playing Cards*




# CLOTHES PATTERN FOR MEN

*BY THOMAS W. PHIPPS*

No matter how many times a man may lose his heart it is, as a rule, to the fundamentally same kind of woman. There may be, of course, a slight variation in their waistlines, one mouth may be fuller than another, one may like Chanel No. 5, one may like Mary Chess's Tapestry but, over-all, the pattern of the woman of his choice remains pretty much the same.

Now, how a man decides on "his type" is a highly debatable point. One school claims it is decided for him by his particular chemistry; one believes in the influence of the mother; one harks back to a governess or nurse. Personally I question this last theory as my nurse was a dour Scotchwoman with a red nose and a small grey moustache, and I can state flatly that *she* is not the dream I've been searching for all these years; but, anyway, the "how" isn't so important. What is of interest is that a given point, somewhere down the line, a man says, "There—see that girl over there by the piano? Well—she is the one for me. She's my type."

The irony of this, of course, is that what a man thinks of as "his type" may, in truth, be utterly unsuitable for him and instead of trying to find his happiness with a deeply emotional, high-strung enchantress, he really ought to search out a stolid extrovert with wind-blown hair and a skirt of tweed. But that's another story!

The point is that men know their taste in women but not often in much else. In pipe tobacco, maybe, in shotguns, or a handful in fishing gear, but that's about all. Perhaps the subject on which the American man has the fewest opinions is the highly personal one of his clothes. He knows he wants to keep warm (or cool), he wants to look clean, he wants to be unobtrusive in a showy kind of way—and that's that. As to bothering to dress in character, to fit clothes to his own personality, to have any definite ideas as to what he likes—that is taboo. And so what is the result? A country of 74,286,439.07 men with 74,286,439.07 multi-coloured sports shirts.

I may be slightly prejudiced on the subject of men having a definite taste in their clothes because when my father was a young man he decided that he liked only two kinds of suits for the city, and since that time that's all he has ever worn—a dark blue and a dark grey. The same has gone for his shirts—always white; his ties—always a small pattern; his socks—plainribbed.

Now, I don't mean to imply that one wet Wednesday afternoon, back at the turn of the century, my father sat down and seriously analyzed his personality, consciously emancipating himself from suits with stripes and high button boots. Not a bit of it. But quite early in his life he did decide what he thought smart and he's stayed with it. He had "taste" in his clothes and down through the years there's been a pattern to his wardrobe. He knew what he wanted. He wasn't at the mercy of his tailor or an advertisement in the morning paper, and that, I believe, is the one most serious flaw in the American's approach to his clothes—he's entirely dependent on outside direction. If he's told it's smart to wear a crimson tie with his dinner jacket—he buys one.

Now, none of this is too terribly serious, and a man with a crimson evening tie stands just as good a chance of getting into the K of H as a man with a black one.

For a start, let's eliminate, as far as possible, all gimmicks in our dressing: tweed jackets sold with suède elbow patches already sewn in place; made-up bow ties; coats, half-tweed, half-flannel; black shoes with blue suède uppers; fake flowers for buttonholes. Gimmicks, you notice, are a far cry from personal idiosyncrasies such as an old straw hat. Let's not let anyone, including "the little woman," tell us what is smart and what isn't. Let's come to our own conclusions and stick to them.

Let's give up thinking, no matter how privately, that there is anything sissy about a man who takes trouble with his dressing, that it's rather embarrassing to be caught hovering over a tie-counter, that it's a little indecent to worry about colour schemes, and that it's downright decadent to take time out to discover whether a long roll on your double-breasted coat makes you look more or less like Humpty Dumpty.

Let's get away from thinking in terms of symbols: that a black Homburg represents a banker or a diplomat; let's remember that black Homburgs can be stolen and then the wearer becomes a thief. Let's not buy a coat called "The Boulevardier," a hat called "The Rake," a shirt called "The Polo Set," a pair of shoes called "Man-about-town" and then suffer a moment's disappointment if, overnight, we don't turn into one of those fabulous characters. Let's start dressing like individuals, letting what we wear express what we are.

A reasonably well-organized wardrobe probably has four or five business suits; a dinner jacket; a couple of tweed jackets; grey flannel trousers, and some lighter-weight, linen or cotton ones; a town overcoat, and maybe a camel's hair coat. To wear with these he has shirts, socks, underclothes, pajamas, handkerchiefs, and ties; two hats and five pairs of shoes.

Now, next time you are in the apartment of some reasonably well-organized man (and every woman knows at least one) tell him you have a new parlour game—he'll hate it. Have him pile all his clothes onto his bed, then look at them *en masse*, and see if they follow any kind of

*(Continued on page 248)*

# Bright Beginnings

BEAUTIFUL STERLING, gleaming softly on your table — your proudest possession, your first and finest investment . . .

Choose your Towle pattern now. Or match your Christmas Sterling with *more* Sterling — another place setting — the additional pieces you need — all surprisingly inexpensive . . .

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BRIDES! A new book, filled with wedding plans, gift lists and stickers, Sterling ideas Send 25c to THE TOWLE SILVERSMITHS, Dept. K-2, Newburyport, Mass., for *How to Plan Your Wedding and Your Silver.*

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Manufacturers of Stelrose Originals




# CLOTHES PATTERN FOR MEN

*(Continued from page 246)*

general pattern. Do they add up to one specific personality? Do they tell a story? Could a stranger looking at them for the first time come to any conclusions about their owner?

If they do follow a general pattern then, at least, you can say the man has some kind of taste. If there is no "motif" at all it simply means he follows the trends of the day—that his wardrobe lacks integration. But no matter how integrated it may be, no man who has lived or is living a full life is ever without his "old favourites," those links with the past that no matter how outdated they may become can never be replaced.

So, just before you go back into the living room, do a little quiet checking and see if somewhere in the pile there isn't an old hat, a torn sweater, a well-worn leather belt. If there isn't, watch out—you're with a funny duck.

For us, it's an old tweed jacket with a belt—Pinehurst '35; a faded brick-red beach shirt with a patch in the back—St. Tropez '31; a frayed blue polka-dot scarf—Paris '33; a heavy winter overcoat with a slightly moth-eaten collar—Sils Maria '34. They are as much a part of our past, of us, as the Kodak pictures in the attic, and the half-torn labels on our suitcases. When we wear them no one turns and stares; they are not yachting caps on landlubbers, they are personalities in themselves—and, God bless 'em, you can take them or leave them alone!

Old favourites start by being new favourites, so, today, when you are on the way back to the office after lunch if you should suddenly spot a tie that makes your mouth water—buy it. That's the way a wardrobe is built, but make sure of just one thing, that whatever you buy, whether deliberately or on the spur of the moment, does not run counter to the general direction of your life—that it's what *you* really like.

# WASHING LEATHER GLOVES

HERE'S how—to wash leather gloves. (See page 233.) The suds-and-water technique below will give them longer life on hand, will save you much—time, despair, dollars. If you are one of many now allergic to washing your favourite doeskins because the last pair shrivelled, faded, became board-stiff, read further and with further knowledge—try again.

### GENERAL INFORMATION

All gloves made of American-tanned leather are washable. Some, particularly white doeskins, are more compatible to soap and water than cleaning fluids. Glacé kid and suède, though washable, are better cleaned as these *are* difficult to wash.

After gloves have been dry-cleaned, they are no longer washable.

Gloves should be washed after each wearing, like stockings. If they are very soiled and need rubbing to remove the dirt, the leather will be damaged.

Doeskin, chamois, and suède (as well as washable fabrics) can be washed *off* the hand; the heavier leathers, pigskin, calfskin and such, should be washed *on* the hand.

### RULES OF THUMB

1. Use lukewarm water with plenty of suds.
2. While washing, brush the gloves clean with a soft brush. DO NOT RUB.
3. Rinse leather gloves in soapy water. This helps restore oils (particularly in pigskin and other heavy leathers) removed in washing, and keeps the gloves soft.
4. Do not pull gloves off the hands; roll them off.
5. Put them on a bath towel and roll them up to remove water.
6. Blow into the gloves, holding them close to the mouth so that each finger blows up.
7. Put tissue paper into each finger and in the inside of the palm.
8. Place the gloves on a dry towel and dry them *away* from heat or sun. (The slowest drying is best.)
9. When the gloves are *nearly* dry, put them on and rub gently into shape on the hands. Then remove them and *gently* stretch out the fingers into box shape. Do *not* wait until dry to stretch or the seams will rip.

### FURTHER FACTS

In rinsing, use cold water for coloured gloves. This leaves the dye in the glove, not washed down the drain. Although theoretically not necessary, a little black or navy-blue dye added to the rinse water will help keep often-washed gloves from fading. It is also a good idea to rinse white gloves in a little bluing.

White washable leather gloves, particularly doeskin, should be worn, *carefully*, with dark suède bags unless they are guaranteed not to crock, for it is impossible to get the dark dye off the nap of white gloves.

The life of a pair of gloves can be greatly prolonged by always smoothing them back into shape and smoothing out the wrinkles before putting them away flat, not folded.

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*As the years blossom into decades, your silver recalls every important occasion...Holiday feasts, parties, suppers for two...where its faultless conception and traditional beauty still whisper of the importance you place on gracious living.*

*State House Sterling is a precious treasure in itself...so timeless, it will be cherished by heirs of your heirs.*

*There's no finer Sterling Silver made than*State House.*

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Pure dye, pure silk, 39 inches wide.
Gourdon, Bianchini, Ducharne hand-screened prints—$5.50 to $9.50 yd.
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Ducharne, Bianchini, Combier-Chauvin and Foreman prints—many exclusive designs, many hand-screened—$2.50 to $5.95 yd.

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Rayon dress crepes and satins, wide color range—$1.95 to $4.75 yd.
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**COTTONS—**

Imported and Domestic, 36 inches wide.
Batiste, organdy, dotted Swiss, pique, poplin, gingham, seersucker, lawn, voile, chambray—plaids, checks, plains—$1.00 to $3.00 yd.

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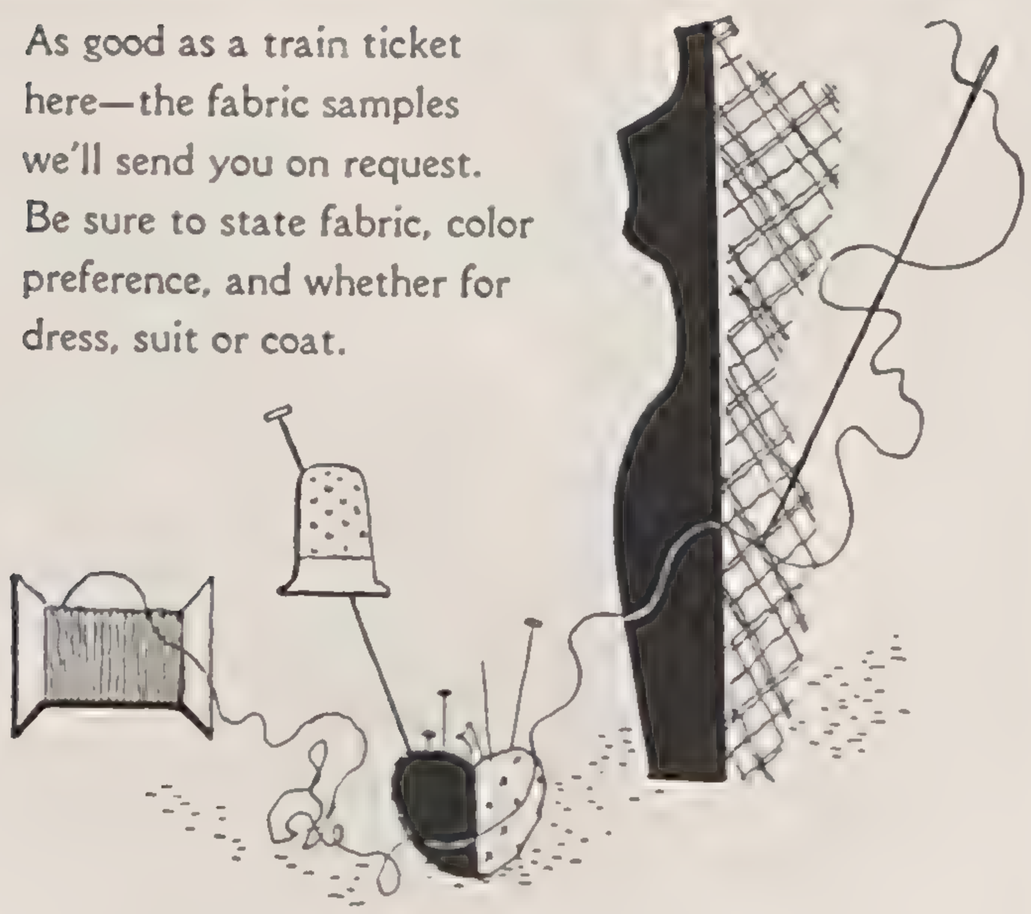

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# THE NEW GOLD RUSH

*(Continued from page 183)*

he didn't know the name of the Princess Royal of England. The champion, however, knew among other matters that the U. S. Supreme Court recently ordered a new trial in the case of a Negro convicted of murder last year in Mississippi on the ground that it was illegal to convict a man by a jury from which fellow members of his race were excluded. For knowing the right answer to this and some more questions, the champion, a pretty, amusing, quick-thinking bride, won a Crosley frostmaster, a television set, a washing machine, a leather jacket, an electric blanket, a camera, and a watch, and some ten or twelve other odds and ends to make her total winnings about $2,000.

The schoolteacher from Ithaca was furious when she lost. "It isn't fair," she said. "I always answer them right at home."

Like the other losing contestants she forgot that with nothing at stake in her house, she has no nervous tension, no mike fright. She also has more time. Finally, she usually cheats, just a bit, giving herself the edge at home.

Give-away programs are, in the long run, pretty inexpensive for the sponsors, the audience is the cast, and true stories are the catch. These are the major give-away programs: On National Broadcasting System: "Truth and Consequences," "Take It or Leave It," "People Are Funny," "Dr. I.Q.," and the Bob Hawk Show. On the American Broadcasting Company: "Break the Bank," "You Bet Your Life." On the Mutual Broadcasting System: "Queen for a Day," "Hospitality Club," "Information Please." On Columbia Broadcasting System: "Double or Nothing," "Strike It Rich," "County Fair," "Give and Take," "Winner Take All," and "Grand Slam."

During the "Truth and Consequences" contest to identify Miss Hush last November, some 18,000,000 listeners were tuned in on Saturday nights. While the announcers ticked off the eighteen or so prizes which included an airplane, an automobile, two weeks in Honolulu, people forgot who the sponsors of the program were; they forgot that it was Duz does it. The car dealer who gave away a car received national network publicity for the wholesale price of a car while the sponsor might be paying fifteen thousand dollars a week for talent and time. (The merchandise is almost always given to the sponsor who gives it away to the contestant.)

Now most program directors are agreed that the best effect can be reached by a cascade of prizes, intelligently offered. Money, per se, is not exciting unless given in huge amounts. But washing machines are always good. For then, the whole Santa Claus spirit is freed. Audiences gasp with a sound that rushes over the air like the air out of a Zeppelin when someone wins a big hunk of household machinery. No such gasp goes up over money. On a show, like "Take It or Leave It," where the top amount is $64, the contestants are pleased to get the money, but no more than gently pleased. Even on such programs as "Strike It Rich" where the contestants may get six or seven hundred dollars, there is no such gasp. For with prize money, the winners usually pay bills, send the children to school, even bank the money. None of them would think of using the cash to buy a washing machine; only heaven provides such luxuries. Even in the studio, audiences are often disappointed when a likable man who was trying for $1,500 misses out and ends up with a scanty $200.

Some of the program directors said that the best way to get on any program is to be either a fat man or an older woman, to be likable, and to be a trifle extroverted. Not too much; just free enough to be fun. White or coloured gloves and a bright hat help, too. (I wore white gloves and a red hat.) Peroxide blondes, women in mink with too much jewelery, and the too anxious ones who pull at the sleeves of the assistants, calling, "Me, me," rarely get chosen. Audiences always hope that those women will lose. It is hate at sight.

*(Continued on page 254)*

Spring costume suit in Botany's Tilda. Blouse and bolero lining of totem pole print. 14 to 44, 14½ to 24½. About $80

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# THE NEW GOLD RUSH

*(Continued from page 252)*

Gigglers have a chance as they sound so infectious over the air. But a nice, middle-aged woman who has grandchildren and a pleasant face and voice, but whose emotional outlet is limited, is just honey for the audiences. At least one of her kind always gets on. Brides get on. They always give the men at the microphone a whack at what they call "Lo-ove."

The biggest giver-away of money is the "Break the Bank" show on Friday nights over the American Broadcasting System. The night I went, the audience at the Ritz Theatre in New York looked like any movie audience with the lights on. About fifteen minutes before air time, Bert Parks, who asks the questions, and kicks his left leg like someone's idea of a comedian, came on to pick the contestants. He mugged, and laughed, and said the audience was the most beautiful he had seen, and everyone laughed. Then with a charming pigeon-toed stance, he asked all the men named George to hold up their hands. Assistants stationed in the aisles brought travelling mikes to several of these Georges. Parks asked them personal questions, where they came from and what they did for a living. One of them was told to come up on the stage. Deftly and quickly Parks then called for New Yorkers, Californians, students, kindergarten teachers. As each person was picked, the audience went into raptures of enthusiasm. Finally he wanted someone who was retired. A bright voice from the balcony answered. Yes, sir, he was retired. Yes, sir, he had three sons and thirteen grandchildren, and one great grandson, yes, sir. Boomed Mr. Parks, "Yes, sir, come right down."

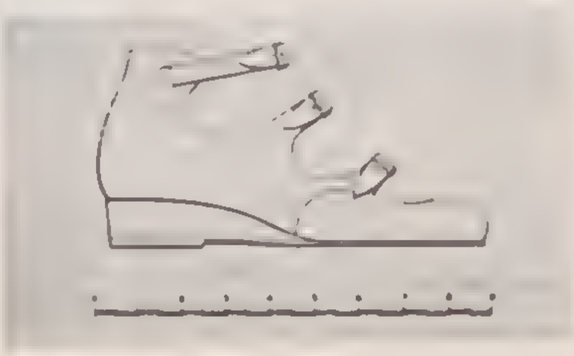
When everyone was gathered on the stage, Parks announced that they were ready to go on the air, "Everyone relax," he said, and then he and all his assistants, and the red-coated orchestra all shook with powerful shakes and the audience screamed with delight. After the commercial, the grandfather with his seventeen-year-old granddaughter came to the mike. They held hands tightly, nervously, rather sweetly. After a few simple questions they had won $50. Because grandpa knew that Edmund Gwenn played in *The Miracle on 34th Street,* he won $10; because he also knew that Hans Christian Andersen wrote *The Little Match Girl,* he won $200. Then came a stiffer question: *What American poet is represented by a memorial bust in Westminster Abbey?* Grandpa thought, hesitated, and then said he'd take a guess, "Longfellow." "Right," shouted Mr. Parks, "Right you are, that's right. Longfellow." And the audience rocked with pleasure. Now grandpa was in line for two questions, which if answered correctly would win him $3,000. The studio was so quiet, you could hear a muscle turn.

"Now," asked Mr. Parks, "what was the name of the editorial writer who wrote the editorial, 'Is there a Santa Claus?'" Grandfather and his granddaughter stood mum in front of the teasing mike. At last he said, "I don't know." Then Mr. Parks, with feeling, answered, "I'm so sorry; Francis P. Church wrote it in 1897." With only $300 more than when they had come on the stage they sat down, glum, and she patted his shoulder. One of the Georges stepped forward, and it all started again. More gold rush, more money. "Break the Bank" incidentally gave away from July 5, 1946, to December 12, 1947, exactly $114,879. (One night a pair of New Jersey teachers, celebrating their fortieth anniversary, broke the bank for $7,400, the largest amount ever won on this program.) To lovers of the primitive, give-away programs are entrancing.

# STRAPPED SPRING SHOES

*Country sequels to those on page 231*

*Strapped shoe for country into city suits. It is double-strapped, high of heel. Made in tan calf, by J. G. Menihan. $15. From Nancy Nuyens.*



*Strapped shoe for country play. A skeleton of a boot made of green suède; cut low on the toe. Designed by Valley. $19. Franklin Simon.*

# DESIGNS FOR DRESSMAKING

Looking backwards at the Vogue Designs for Dressmaking shown on pages 222-223: No. 6200 comes in sizes 12 to 20 (30 to 38) and 40, 42. No. 6211 in sizes 12 to 20 (30 to 38). No. 6209 in 12 to 20 (30 to 38), and 40, 42. No. 6231 comes in waist sizes 24 to 32 inches. No. 383 and No. S-4821 come in sizes 12 to 18 (30 to 36). The blouse, No. 6260, comes in sizes 12 to 20 (30 to 38). And No. 6273, which is as pretty in wool or crêpe as taffeta, comes in sizes 12 to 20 (30 to 38).

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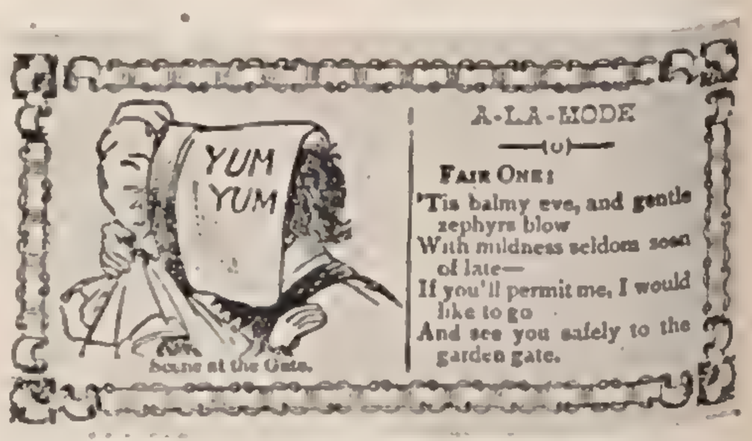
# CARDBOARD SENTIMENT

(Continued from page 197)

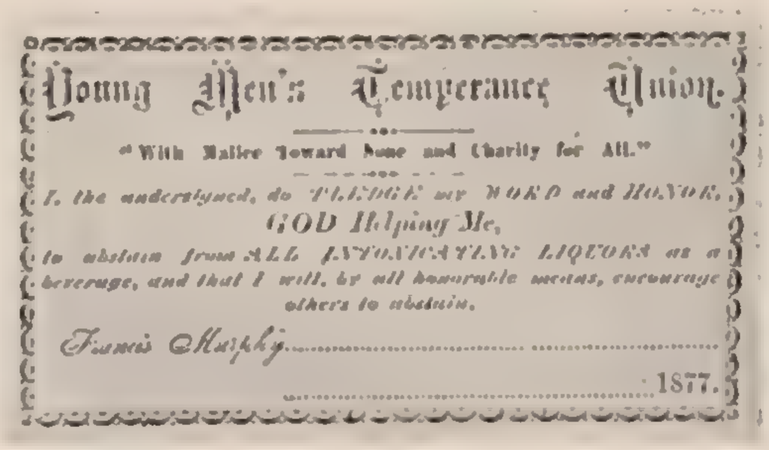
7

It was, however, notorious that, as Cashier of the People's Bank, he had learned to scrutinize the motives of his fellow-townsmen with a distrust as general as it was justified. A citizen of responsibility, he was entitled to display the conservative half-beard with bare upper lip. His wife (see Fig. 7), a pure and high-minded woman whom the breath of slander had never sullied, was eminent in every good work. She was a powerful force in Hepsibah Sewing Guild, which met weekly to make modest costumes for the natives of the South Seas, who had come to know shame through the godly zeal of our missionaries. It was one of her maxims that charity should begin at home; it was her custom to carry a basket of jellies even to those abandoned ne'er-do-wells whose mortgages were foreclosed by the People's Bank.




8

The path of my courtship did not run entirely smoothly. One day my dear one dropped from her muff a card, which I here reproduce (see Fig. 8). I picked it up; the presumptuous tone of the sentiment and the indecent suggestion of the drawing filled me with horror. I recognized the depraved style of my rival, and, in an outburst of passion, I forgot myself so far as to upbraid my adored one. She replied that she had thrust the card into her muff without glancing at it. When I held the ribald solicitation before her eyes, she staggered and would have swooned, had she not quickly had recourse to the phial of sal volatile in her reticule.




9

And yet I was not at ease. My rival, with his songs of sweet despair and his captivating whiskers, still menaced my happiness. Fortunately I learned that he had several times yielded to the sin of inebriety. I promptly joined the Young Men's Temperance Union. (See Fig. 9.) The effect of my pledge card upon my adored one and upon her parents was such as to assure my victory in my suit. Let it suffice that when I fell on my knees and "popped the question" she accorded to my heart its dearest wish. My rival shortly after went West, and, I believe, did very well in the paint, oil, and varnish line.

10

The day of our nuptials came at last. We were made one by Reverend Seely (see Fig. 10), the eloquent and

11

saintly shepherd. (Though indeed my father-in-law, who was General Six Principle, criticized him for his inclination toward the Two-Seed-in-the-Spirit Predestinarian belief.) The pastor's white chin tuft marked him as a defender of the primitive church. Despite his years, he preached for nearly two hours at our wedding, vividly describing the torments reserved for sinners.

I find in my collection a copy of the photograph taken on that happy occasion. (See Fig. 11.) It will be observed that I had at length developed a rich pair of droopers and a nobby imperial. My wife disappointed me by banishing the ringlets I had so adored in favour of a sweeping waterfall coiffure, in accordance with the current dictates of tyrannical Fashion.

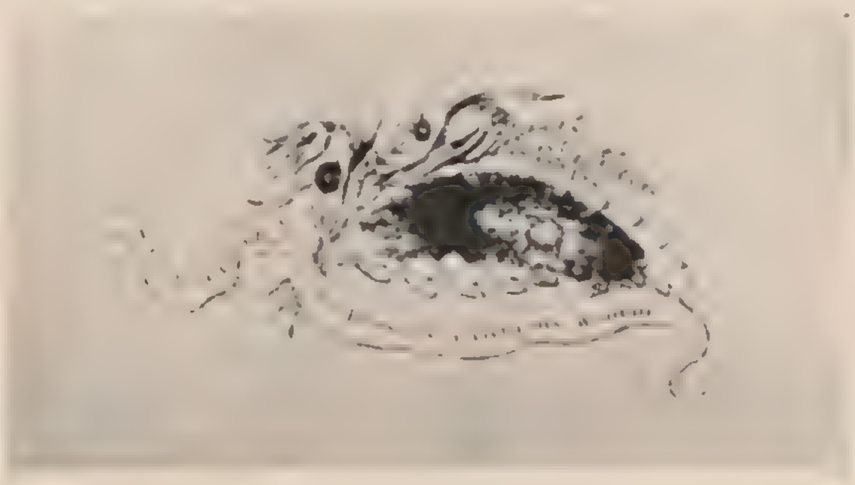
12

There is little left to tell. The Lord has chosen to bless our union. I enclose a photograph of our child Maria (see Fig. 12), who, to my great happiness, inherited her mother's ringlets (although, if the truth must be known, I have learned that they are in fact produced by Ivins' Patent Crimpers).

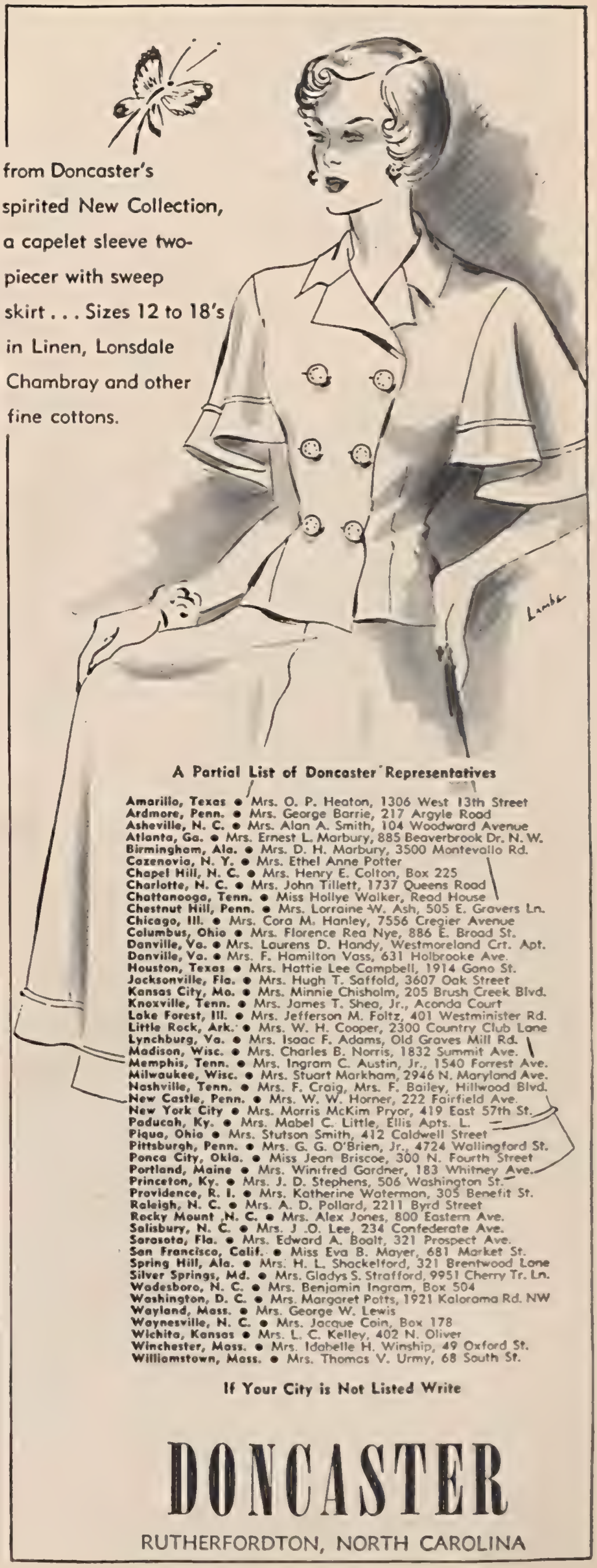
Our life has had its ups and downs, but has been on the whole uneventful. We have had our full share of "good times." And no doubt we have changed our standards somewhat, with the changes of the world. To show that my wife and I are no prudes, I add a later picture, taken at a resort by the Atlantic Ocean, an awe-inspiring body of water. (See Fig. 13.) I hope my rival, if this should meet his eye, will not be shocked! (One may notice that I have abandoned the imperial and have somewhat abbreviated the extremities of the mustache.)

13

On the whole, I have little complaint to make of my lot. Let me conclude this brief review by endorsing, in the light of a lifetime's experience, a sentiment which I presented to my wife shortly after we were united in hymeneal bliss. (See Fig. 14.) Indeed, it is ever true that the best furniture in the house is a virtuous woman. I may remark in passing that furniture in those days was prohibitively expensive.



14

Circa 1776
Very 1948

*from an early American*
*wrought-iron lock detail . . .*

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*each creating a different color*
*contrast*
*about five dollars*

*at all fine stores, or write:*

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# CALL IT NEW YORK

*(Continued from page 193)*

to premature middle-age with no intervening period, and nothing to show.

### THE DREAM OF JOE VITALE

Down the street there is a radio-repair shop run by an elderly Italian, Joe Vitale. Early in the summer there appeared across the front of his store a strange sign: "*The Black Wido.*" And in smaller lettering: "Watch This Window For News Of The Black Wido." So our neighbourhood wondered, waited. A few days later two yellowed photographs were added to the display; these, taken some twenty years before, showed Mr. Vitale as a husky man dressed in a black, knee-length bathing suit, a black swimming cap, and a mask. Typed captions below the pictures explained that Joe Vitale, whom we'd all known only as a stoop-shouldered, sad-eyed radio-repair man, had once been, in a more supreme incarnation, a champion swimmer and a lifeguard at Rockaway Beach.

We were warned to continue watching the windows; our reward came the following week: in a bold streamer, Mr. Vitale announced that The Black Wido was about to resume his career. There was a poem in the window, and the poem was called "The Dream of Joe Vitale"; it told of how he'd dreamed of again breasting the waves, conquering the sea.

On the next day appeared a final notice; it was an invitation, really, one which said we were all welcome to come to Rockaway on August 20, for this day he planned to swim from that beach to Jones Beach, a far piece. Through the intervening summer days, Mr. Vitale sat outside his store on a camp stool, observing the reactions of passers-by to his various declarations, sat there, dreamy and detached, nodding, smiling politely when neighbours stopped to wish him luck. A smartalec kid asked him why he'd left out the last letter of Wido, and he answered very gently that widow with a *w* is for ladies.

For a while nothing more happened. Then one morning the world woke up and laughed at the dream of Joe Vitale. His story was in every paper, the tabloids put his picture on the front pages. And sorry pictures they were, too, for here he was, in a moment not of triumph, but agony, here he was standing on the beach at Rockaway with policemen on either side. And in their accounts this is the attitude most of the papers took: once upon a time there was a mad silly old man who rubbed himself with grease and trotted down to the sea, but when the lifeguards saw him out swimming so far, they put to their boats and brought him to shore; such a shy one, this comical old man, for the instant their backs were turned, he was off again, and so out the lifeguards rowed once more, and The Black Wido, forced upon the beach like a half-dead shark, returned to hear not the mermaids singing, but curses, catcalls, police whistles.

The proper thing to do would be to go and tell Joe Vitale how sorry you are, how brave you think him, and say, well, whatever you can; the death of a dream is no less sad than death, and, indeed, demands of those who have lost as deep a mourning. But his radio store is closed; it has been for a long time; there is no sign of him anywhere, and his poem has slipped from place, has fallen beyond view.

### TEA WITH HILARY

Hilary said to come and have tea before the other guests arrived. Even though he had an extravagant cold, he insisted on going ahead with the party; naturally, why not? Playing host is his cure-all. No matter whose house you may be in, if Hilary is there, it is his house, you are his guest. Some think this a too high-handed attitude, but the real hosts are always pleased, for Hilary, with his large, spectacular appearance and roaring, giggling monologues, gives even the dreariest occasions a bubbling glamour. Hilary so wants everyone to be glamorous, to be a story book creature; somehow he persuades himself that the greyest folk are coated with legend-making glitter; what is more, he persuades them, too, and that in part accounts for the tenderness with which a usually not soft-hearted public refers to him.

Another appealing point is that Hilary is always the same; always making you laugh when you damn well want to cry; and there is this curious feeling that after you have gone, he does your crying for you. Hilary with a velvet lap robe spread over his knees, a telephone in one hand, a book in the other, a radio, a music box, another telephone, and a phonograph all sounding in surrounding rooms.

When I arrived for tea, Hilary was propped up in bed, from which he intended to conduct his party. The walls of this room are papered with photographs, almost everyone he has ever known: maiden ladies, débutantes, somebody's secretary, film stars, college professors, chorus girls, circus freaks, Westchester couples, business men: they may part with him, but he can not bear to lose anyone; or anything. Books are piled in the corners, are sagging on shelves, among them his old school texts, and ancient theatre programs, mounds of sea shells, broken records, dead flowers, amusement park souvenirs, turn the apartment into a wonderland attic.

A time may come when there is no Hilary; it would be easy to destroy him,—it may be that some one will. Could it be that the transition from innocence to wisdom happens in that moment when we discover not all the world loves us? Most of us learn this too early. But Hilary does not know it yet. I hope he never does, for I should hate it if suddenly he saw he was playing in a playground all alone, and spending

*(Continued on page 259)*

# CALL IT NEW YORK

(Continued from page 258)

love upon an audience that had never been there.

MONUMENTAL MACHINE

I should probably get a good deal more work done if I left New York. However, more than likely that is not true either. Until one is a certain age, the country seems a bore; and anyway, I like nature not in general, but in particular. Nevertheless, unless one is in love, or satisfied, or ambition-driven, or without curiosity, or reconciled (which appears to be the modern synonym for happiness), the city is like a monumental machine restlessly devised for wasting time, devouring illusions. After a little, the search, the exploration, can become sinisterly hurried, sweatingly anxious, a race over hurdles of Benzedrine and nembutal. Where is what you were looking for? And by the way, what *are* you looking for? It is misery to refuse an invitation; one is always declining them, only to put in a surprise appearance; after all, it is difficult to stay away when whispers eerily persist to suggest that, in keeping to yourself, you've let love fly out the window, denied your answer, forever lost what you were looking for: oh to think! all this awaits a mere ten blocks away: hurry, put on your hat, don't bother with the bus, grab a taxi, there now, hurry, ring the doorbell: hello sucker, April fool.

SELMA, AGED 83

Today is my birthday and, as always, Selma remembered: her customary offering, a dime carefully wadded in a sheet of john paper, arrived with the morning mail. In both time and age, Selma is my oldest friend; for eighty-three years she has lived in the same small Alabama town; a hooked little woman with parched cinder-dark skin and spicy, hooded eyes, she was for forty-seven years a cook in the house of my three aunts; but now that they are dead, she has moved to her daughter's farm, just, as she says, to sit quiet and take her ease. But accompanying her gift there was a sort of note, and in it she said to make ready, for any day now she was going to take a Greyhound bus for that "grandus city." It does not mean anything; she will never come; but she has been threatening to for as long as memory. The summer before I first saw New York, and that was fourteen years ago, we used to sit talking in the kitchen, our voices humming away the whole lazy day; and what we talked about mostly was the city where I was soon to go. It was her understanding that there were no trees there, nor flowers, and she'd heard it said that most of the people lived underground or, if not underground, in the sky. Furthermore, there were "no nourishin' vittles," no good butterbeans, blackeyes, okra, yams, sausage...like we had at home. And it's cold, she said, yessireebobtail, go on up in that cold country, time we see you again your nose will have freeze and fall off.

But then Mrs. Bobby Lee Kettle brought over some picture slides of New York, and after that Selma began telling her friends that when I went north she was going with me. The town seemed to her suddenly shrivelled and mean. And so my aunts bought her a round trip ticket, the idea being that she should ride up with me, turn around, and go back. Everything was fine until we reached the depot; and there Selma began to cry, and say that she couldn't go, that she would die so far from home.

For a child the city is a joyless place; it was a sad winter, inside and out. Later on, when one is older and in love, it is the double-vision of sharing with your beloved which gives experience texture, shape, significance. To travel alone is to journey through a wasteland. But if you love enough, sometimes you can see for yourself, and for another, too. That is the way it was with Selma. I saw twice-over everything: the first snow, and skaters skimming in the park, the fine fur coats of the funny cold country children, the Chute-the-Chute at Coney, subway chewing gum machines, the magical Automat, the islands in the river and the glitter upon the twilight bridge, the blue upward floating of a Paramount band, the men who came in the courtyard day after day and sang the same ragged, hoarse songs, the magnificent fairytale of a ten-cent store where one went after school to steal things; I watched, listened, storing up for the quiet kitchen-hours when Selma would say, as she did, "Tell stories about that place, true stories now, none of them lies." But mostly they were lies I told; it wasn't my fault, I couldn't remember, because it was as though I'd been to one of those supernatural castles visited by characters in legends: once away, you do not remember, all that is left is the ghostly echo of haunting wonder.

[EDITOR'S NOTE: *Twenty-three-year-old Truman Capote is the author of some eight short stories, remarkable for their acute psychological insight. Best known of these are* Miriam, A Tree of Night, *and* The Headless Hawk. *His first novel,* Other Voices, Other Rooms, *has just been published by Random House.*]

## COMING

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*Spring Fashion Plans—*
*Vogue Designs for Dressmaking*

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# THOMAS WOLFE

*(Continued from page 177)*

*and the River.* But most, and perhaps almost all, of those early incidents of Gant's life were worked into *The Web and the Rock* and *You Can't Go Home Again.*

### LITERAL AUTOBIOGRAPHY

I had realized, for Tom had prefaced his manuscript with a statement to that effect, that *Look Homeward, Angel* was autobiographical, but I had come to think of it as being so in the sense that *David Copperfield* is, or *War and Peace,* or *Pendennis.* But when we were working together, I suddenly saw that it was often almost literally autobiographical—that these people in it were his people. I am sure my face took on a look of alarm, and Tom saw it and he said, "But Mr. Perkins, you don't understand. I think these people are *great* people and that they should be told about."...

*Of Time and the River* was a much greater struggle for Tom. Eventually, I think it was on Thanksgiving Day 1933, he brought me in desperation about two feet of typescript. The first scene in this was the platform of the railroad station in Asheville when Eugene was about to set out for Harvard, and his family had come to see him off. It must have run to about 30,000 words and I cut it to perhaps 10,000 and showed it to Tom. He approved it. When you are waiting for a train to come in, there is suspense. Something is going to happen. You must, it seemed to me, maintain that sense of suspense and you can't to the extent of 30,000 words. There never was any cutting that Tom did not agree to. He knew that cutting was necessary. His whole impulse was to utter what he felt and he had no time to revise and compress.

So then we began a year of nights of work, including Sundays, and every cut, and change, and interpolation, was argued about and about. The principle that I was working on was that this book, too, got its unity and its form through the senses of Eugene, and I remember how, if I had had my way, we should by sticking to that principle have lost one of the most wonderful episodes Wolfe ever wrote—the death of Gant. One night we agreed that certain transitions should be written in, but instead of doing them Wolfe brought on the next night some five thousand words about Eugene's sister in Asheville when her father was ill, and a doctor there and a nurse. I said, "Tom, this is all outside the story, and you know it. Eugene was not there, he was in Cambridge; all of this was outside his perception and knowledge at the time." Tom agreed with me, but the next night, he brought me another five thousand words or so which got up into the death of Gant. And then I realized I was wrong, even if right in theory. What he was doing was too good to let any rule of form impede him.

He dedicated that book to me in most extravagant terms. I never saw the dedication until the book was published and though I was most grateful for it, I had forebodings when I heard of his intention. I think it was that dedication that threw him off his stride and broke his magnificent scheme. It gave shallow people the impression that Wolfe could not function as a writer without collaboration, and one critic even used some such phrases as, "Wolfe and Perkins—Perkins and Wolfe, what way is that to write a novel." Nobody with the slightest comprehension of the nature of a writer could accept such an assumption. No writer could possibly tolerate the assumption, which perhaps Tom almost himself did, that he was dependent as a writer upon anyone else. He had to prove to himself and to the world that this was not so.

And that was the fundamental reason that he turned to another publisher. If he had not—but by the time he did, it was plain that he had to tell, in the medium of fiction and through the transmutation of his amazing imagination, the story of his own life—he never would have broken his own great plan by distorting Eugene Gant into George Webber. That was a horrible mistake. I think Edward Aswell, of Harper & Brothers, agrees with me in this, but when the manuscript that came to form *The Web and the Rock* and *You Can't Go Home Again* got to him to work on, and in some degree to me, as Wolfe's executor, Tom was dead, and things had to be taken as they were.

### SENSITIVE TO CRITICISM

The trouble began after the publication of *Of Time and the River,* which the reviewers enormously praised—but many of them asserted that Wolfe could only write about himself, that he could not see the world or anything objectively, with detachment—that he was always autobiographical. Wolfe was extremely sensitive to criticism, for all his tremendous faith in his genius as an obligation put upon him to fulfill. One day when I lived on East 49th Street near Second Avenue, and he on First Avenue, just off the corner of 49th, I met him as I was going home. He said he wanted to talk to me, as we did talk every evening about that time, and we went into the Waldorf. He referred to the criticisms against him, and said that he wanted to write a completely objective, unautobiographical book, and that it would show how strangely different everything is from what a person expects it to be....

Tom was in a desperate state. It was not only what the critics said that made him wish to write objectively, but that he knew that what he had written had given great pain even to those he loved the most. The conclusion of our talk was that if he could write such an objective book on this theme within a year, say, to the extent of perhaps a hundred thousand words, it might be well to do it. It was this that turned him to

*(Continued on page 261)*

# THOMAS WOLFE

*(Continued from page 260)*

George Webber, but once he began on that he really and irresistibly resumed the one story he was destined to write, which was that of himself, or Eugene Gant.

And so, the first half of *The Web and the Rock*, of which there is only a typescript, is a re-telling in different terms of *Look Homeward, Angel*. Wolfe was diverted from his natural purpose—and even had he lived, what could have been done? Some of his finest writing is that first half of *The Web and the Rock*. Could anybody have just tossed it out?

But, if Tom had held to his scheme and completed the whole story of his life as transmuted into fiction through his imagination, I think the accusation that he had no sense of form could not have stood. He wrote one long story, "The Web of Earth," which had perfect form, for all its intricacy. I remember saying to him, "Not one word of this should be changed." One might say that as his own physical dimensions were huge so was his conception of a book. He had one book to write about a vast, sprawling, turbulent land—America—as perceived by Eugene Gant. Even when he was in Europe, it was of America he thought. If he had not been diverted and had lived to complete it, I think it would have had the form that was suited to the subject....

I think no one could understand Thomas Wolfe who had not seen or properly imagined the place in which he was born and grew up. Asheville, N. C., is encircled by mountains. The trains wind in and out through labyrinths of passes. A boy of Wolfe's imagination imprisoned there could think that what was beyond was all wonderful—different from what it was where there was not for him enough of anything. Whatever happened, Wolfe would have been what he was. I remember on the day of his death saying to his sister Mabel that I thought it amazing in an American family that one of the sons who wanted to be a writer should have been given the support that was given Tom, and that they all deserved great credit for that. She said it didn't matter, that nothing could have prevented Tom from doing what he did.

That is true, but I think that those mountainous walls which his imagination vaulted gave him the vision of an America with which his books are fundamentally concerned. He often spoke of the artist in America—how the whole color and character of the country was completely new—never interpreted; how in England, for instance, the writer inherited a long accretion of accepted expression from which he could start. But Tom would say—and he had seen the world—"who has ever made you know the color of an American box car?" Wolfe was in those mountains—he tells of the train whistles at night—the trains were winding their way out into the great world where it seemed to the boy there was everything desirable, vast, wonderful....

Tom must have lived in eight or nine different parts of New York and Brooklyn for a year or more. He knew in the end every aspect of the City—he walked the streets endlessly—but he was not a city man. The city fascinated him but he did not really belong in it and was never satisfied to live in it. He was always thinking of America as a whole and planning trips to some part that he had not yet seen, and in the end taking them. His various quarters in town always looked as if he had just moved in, to camp for awhile. This was partly because he really had no interest in possessions of any kind, but it was also because he was in his very nature a Far Wanderer, bent upon seeing all places, and his rooms were just necessities into which he never settled. Even when he was there his mind was not. He needed a continent to range over, actually and in imagination.

[EDITORS' NOTE: *Maxwell E. Perkins was for years editor-in-chief at Chas. Scribner's Sons. Two days after his death, June 17, 1947, the* Harvard Library Bulletin *received this article from his secretary with the following foreword: "I think that there is not in any one place so nearly complete a collection of an author's writings and records as that of Thomas Wolfe's now in the Harvard Library. When he died on that sad day in September 1938, when war was impending, or soon after that, I learned that I was his executor and that he had actually left little—as he would have thought, and as it seemed then—besides his manuscripts....*

*"Then Aline Bernstein, to whom Wolfe had given the manuscript of* Look Homeward, Angel, *sold it by auction for the relief of her people in misfortune, on the understanding that it would be given to Harvard. Not long after that William B. Wisdom, who had recognized Wolfe as a writer of genius on the publication of the* Angel, *and whose faith in him had never wavered, offered to purchase all of his manuscripts and records. He had already accumulated a notable collection of Wolfiana. His correspondence showed me that he thought as I did—that the point of supreme importance was that these records and writings should not be scattered to the four winds, that they be kept intact. And so the whole great packing case of material—letters, bills, documents, notebooks, and manuscripts—went to him on the stipulation, which I never need have asked for, that he would will it all to one institution. Since* Look Homeward, Angel, *was already in Harvard, since Tom Wolfe had loved the reading room of the Library where, as he so often told me, he devoured his hundreds of books and spent most of his Harvard years, Mr. Wisdom made a gift of all this to Harvard. And there it now is."*

These excerpts are reprinted from an article in the Harvard Library Bulletin (Vol. 1, No. 3; Autumn, 1947) by permission of the President and Fellows of Harvard College.]

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# SPRING CRUISES

Cruises this spring are a fresh, new travel story. Only a year ago attractive cruise ships were so scarce there wasn't much choice left for those who couldn't cram aboard the pretty *Stella Polaris.* Now there is a near-flotilla of new—completely new—ships cruising: the American President Line's *President Cleveland,* the Alcoa Line trio, the *Cavalier,* the *Clipper,* and the *Corsair;* the Grace Line's three latest "Santa" ships, the *Santa Clara,* the *Santa Monica,* and the *Santa Sofia.* The line-up of ships thoroughly remodelled during 1947 runs longer still. Altogether, ships big as the 35,000-ton *Mauretania* are cruising, and ships small as the Pacific Cruise Line's *Corsair,* once J. P. Morgan's yacht. Lasting anywhere from six to ninety-six days, cruises once more list among their ports of call Rio de Janeiro, Honolulu, Shanghai, Yokohama even, and—next summer—Hammerfest. This spring, the cruise problem is narrowing attractions down to a choice.

There are new points to watch for now in choosing a cruise—beyond the perennial basics of date, route, and price—because ships have changed since the war. Most steamship lines have traded in the old dream of vast sea-going Ritzes—the old idol of size—for simpler, shippier ships, with such specific assets as staterooms all outside, sofa-beds (instead of bunks), private baths, an outdoor swimming pool, and, often, air-conditioning. Another point to note is that most cruises are repeated regularly through the year. If a trip is booked full this March or April, it might be equally pleasant in May or June—or later, especially if the ship is air-conditioned. Yet, for both regular runs and specially scheduled trips, the best time to nail down a reservation is now. According to the American Express Company, to Thomas Cook & Son, and to Bristed Manning Travel Service in New York, the demand for cruises, as well as the supply, is on the increase.

### AROUND THE WORLD

The around-the-world cruises of the American President Line (the Dollar Line, before the war) are the most spectacular of regular runs. Now the *S.S. President Monroe* and the *S.S. President Polk,* both built just before Pearl Harbor and both newly refurbished, have just started alternating a three-and-one-half-month trip from New York to such ports as Havana; San Francisco; Honolulu; Kobe, Japan—perhaps; Shanghai; Bombay; Naples. The *Monroe* sails from New York next on March 12; the *Polk,* on April 2. These are 16,000-ton ships. (For comparison, the *Queen Elizabeth* weighs over 83,000 tons; the *America,* over 26,000; the *Veendam,* over 15,000.) One-class ships, the *Monroe* and *Polk* each carry roughly eighty-five passengers, and have staterooms all on the outside, with private showers or tubs. The round-trip fare per person is about $2,100 up. (Travel to Hawaii, the West Indies, and Bermuda is subject to 15% travel tax. Prices in this article do not include tax.)

In the Pacific, the American President Line's brand new *President Cleveland* sails next on February 20 from San Francisco for its regular thirty-nine-day "trans-Pacific cruise" to Honolulu, Yokohama, Shanghai, Hong Kong, Manila. This 23,500-ton, two-class ship, the biggest built in America since the war's end, is completely air-conditioned. Round-trip fare, per person, first class, $1,260 up. As soon as the *Cleveland's* sister ship, the *President Wilson,* is launched, probably late this spring, it will also follow this itinerary.

A small Pacific cruise is the ten-day trip of the Pacific Cruise Line's *Corsair* from Long Beach, California, to Acapulco, Mexico. (Stop-overs are permitted.) Not to be confused with the Alcoa Line's new ship of the same name, this *Corsair* was J. P. Morgan's yacht. Now completely remodelled, with her handsome teakwood panelling bleached to sand-colour, she carries some eighty-five passengers. Round-trip fare, $390.

### TO SOUTH AMERICA

Cruises down South America's East Coast began again this January with the first sailing of the Moore-McCormack Line's completely redecorated *Argentina,* a 33,000-ton, two-class (and two-swimming-pool) steamship. She will start her next regular thirty-eight-day trip from New York to Rio de Janeiro and Buenos Aires on February 27, and another on April 9. When the *Argentina's* two sister ships, the *Uruguay* and *Brazil,* have been launched, probably this spring, the three ships will provide fortnightly sailings. Round-trip fare, first class, $1,110 and up.

The Caribbean, long busy with winter cruises, now is becoming a year-round cruise centre as air-conditioned ships are launched. Among the many attractive Caribbean cruises are the seventeen-day trips of the Alcoa Line's month-old *Cavalier, Clipper,* and *Corsair.* The *Cavalier* sails from New York next on February 6, 27, March 19 and so on; the *Corsair* and the *Clipper,* from New Orleans, equally frequently. Each following individual, island-hopping itineraries, these ships reach many places not ordinarily listed among cruise ports of call—Bridgetown in the Barbados, for instance. Travellers can probably find a route touching almost any favourite island. All three are 15,000-ton one-class ships, completely air-conditioned, with outdoor swimming pools, outside staterooms, and private baths. Round-trip fare, $450 and up.

The Grace Line runs two sets of Caribbean cruises. Its remodelled *Santa Rosa* and *Santa Paula,* 17,000-ton, 225-passenger ships, sail alternate weeks for twelve-day trips from New York to Curaçao, Venezuela, and Colombia. Continuing the luxury-minded cruises the Grace Line gave before the war, these ships will serve luncheons around the swimming pool, for instance, and each has a night

*(Continued on page 263)*

# OLYMPIC SKI SUIT

HORST

The ski suit above, worn by Mrs. Stanley Grafton Mortimer, junior, chairman of the American Women's Ski Team Uniform Committee, is designed by Paul Haberfeld of Jantzen. It was chosen by Mrs. Mortimer and the Committee as official uniform of the Olympic women skiers now competing in Switzerland.

# SPRING CRUISES

*(Continued from page 262)*

club with orchestra. The Grace Line also runs twenty-day "casual cruises," from New York to Venezuela and Colombia, on its three new 15,000-ton ships, the *Santa Clara, Santa Monica,* and *Santa Sofia.* Though primarily freight ships carrying some fifty passengers, these new "Santas" are air-conditioned, have outdoor swimming pools, outside staterooms, and private baths. The round-trip fare, for either kind of Grace Line cruise, $395 and up.

Among the many more Caribbean cruises are those of the United Fruit Line's newly reconverted 11,500-ton ships, the *Jamaica, Talamanca, Veragua,* from New York to Havana, the Panama Canal Zone, and Puerta Barrios, Guatemala—eighteen days, $360 up. For an example of a less expensive trip, there are the Eastern Steamship Line's cruises leaving New York every Friday for Nassau, Miami, and Havana, on the reconditioned *Yarmouth* and *Evangeline.* Thirteen days, $225 up.

SPECIAL TRIPS

A special transatlantic cruise of the *Stella Polaris* will be one of the spring's most unusual voyages. Leaving New Orleans May 22, this Bergen Steamship Line yacht will cruise twenty-nine days, call at such ports as Havana, Madeira, Casablanca, Cadiz, and Lisbon, and end at Tilbury, England (for London). The fare, $510 and up. A one-class, recently redecorated ship with an outdoor pool, the *Stella Polaris* carries about one hundred and fifty passengers and no cargo. Before crossing the Atlantic she will sail from New Orleans to the Caribbean for one more twenty-three-day cruise, on February 7 ($460 and up), and for four seventeen-day cruises, on March 3 and 22, April 10 and 28, $355 and up. Next summer the *Stella Polaris* will make two cruises from England to the North Cape ($250 up), and to Norway and Scandinavian capitals, $240 and up.

The *Mauretania* will be the biggest ship cruising this spring (though the slightly larger *Nieuw Amsterdam* may make a trip to South America in May). Leaving New York on February 13 and 29, and March 17 the *Mauretania* will make three more Caribbean cruises. This 35,000-ton, 750-passenger Cunarder is a one-class ship, with outdoor pool, and was, of course, redecorated last year. Round-trip fare, $395 and up.

The smallest cruise of all will be the *Veendam's* six-day trips to Bermuda, leaving New York February 3, March 16, and April 27. The 15,000-ton Holland-America Line standby was refurbished last year. $140 and up.


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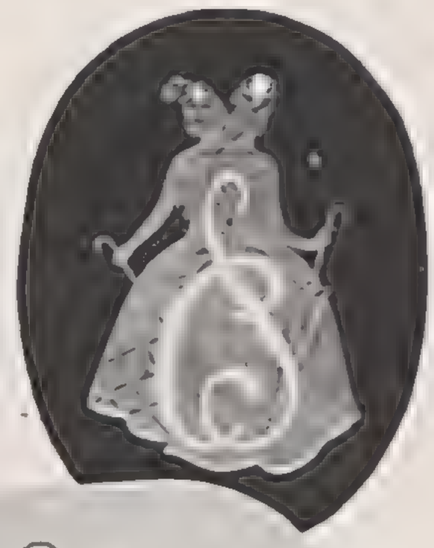

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ABOVE: BATH TRIO—ITS EXCELLENCE, NEW, LASTING FRAGRANCE.

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# NEW YORK PRODUCERS, 1948

*(Continued from page 195)*

These are the twenty-one important New York producers whose photograph *en masse* is on pages 194-195:

IRENE M. SELZNICK is the producer of *A Streetcar Named Desire.* This glowing tragedy by Tennessee Williams is the most spectacularly successful play of the season so far—and Mrs. Selznick's first Broadway production. (Last year she tried out *Heartsong* on the road, did not bring it into New York.) The daughter of Louis B. Mayer, head of Metro-Goldwyn-Mayer, Mrs. Selznick was formerly the wife of David O. Selznick, the movie producer famous for *Gone with the Wind.*

YOLANDA MERO-IRION is General Manager of the New Opera Company. This organization has produced several operettas, notably *Rosalinda* and *The Merry Widow,* as well as some more serious musical fare—Mozart's *Così fan tutti,* for instance—since its founding in 1941.

THERESA HELBURN and LAWRENCE LANGNER are co-directors of The Theatre Guild, America's largest theatrical producing organization. Directly or ultimately, they are responsible for this present line-up of Guild productions: in New York—*Allegro* and *Oklahoma!* (both are by Richard Rodgers and Oscar Hammerstein II, who are also producers; see below). On the road—a second production of *Oklahoma!* and *Carousel* (also by Rodgers and Hammerstein). In London—*Jane,* a comedy by S. N. Behrman from a Somerset Maugham story. Miss Helburn and Mr. Langner also supervise "The Theatre Guild on the Air" and "The Theatre Guild-NBC Television." (The Guild sponsored but did not produce the movie *Mourning Becomes Electra.*) Officially, the first Helburn-Langner co-production was *The Philadelphia Story,* with Katharine Hepburn, in 1939. But before that they had been prime movers of The Theatre Guild ever since 1919, when Mr. Langner was one of the Guild's founders and Miss Helburn came over one day, temporarily, to read plays.

LEE SABINSON is the producer—with William R. Katzell—of *Finian's Rainbow,* the musical comedy successfully mixing Irish whimsy and American social satire. Before this hit, Sabinson produced *Trio,* a censorship *cause célèbre* when closed by the license commissioner upon receipt of a letter from sixteen ministers who had never seen the play.

*(Continued on page 267)*

# NEW YORK PRODUCERS, 1948

(Continued from page 266)

OSCAR HAMMERSTEIN II and RICHARD RODGERS are the producers of *Annie Get Your Gun, Happy Birthday,* and *John Loves Mary.* (Incidentally, there are four companies of *Annie*—in New York, on the road, in London, and in Australia.) This team is still more famous, of course, for writing *Allegro, Carousel,* and above all, *Oklahoma!*—all produced by The Theatre Guild; Rodgers and Hammerstein usually keep their creating and producing activities separate. In all, companies playing shows Rodgers and Hammerstein either produced or wrote now total thirteen and will probably gross $15,000,000 during this season.

BROCK PEMBERTON is the producer of the Pulitzer Prize-winning comedy *Harvey,* about a gentle drunk and his invisible rabbit which has been running for three years. The road company has been touring over two and a half years. Mr. Pemberton won an earlier Pulitzer Prize some twenty-seven years ago for his production of *Miss Lulu Bett,* later won himself considerable kudos for producing plays by Pirandello. Lately, his biggest successes have been comedies: *Kiss the Boys Goodbye* and *Janie.*

JEAN DALRYMPLE is the producer of *Burlesque.* This revival, with Bert Lahr, rounded out a year's run before it closed in January. This spring she will present *A Play for Mary,* a love story about an actress, playwright, and producer. Later she may revive *Green Pastures.*

LELAND HAYWARD will soon bring *Mr. Roberts* into New York from its present road tryouts. This comedy is from Thomas Heggen's novel about a young and proper naval officer's shipboard experiences in the war that was not danger, but boredom. Joshua Logan and Mr. Heggen made the dramatization. Mr. Hayward has produced only two other plays: *State of the Union* (a Pulitzer Prize winner) and *A Bell for Adano,* both basically serious, both highly profitable.

MAX GORDON is the producer of *Born Yesterday,* Garson Kanin's satiric comedy about a gold digger and a grafter, which is now a hit of two years' solid standing. Since he first produced vaudeville sketches, before World War I, Mr. Gordon has done a long, long list of hits—among his musicals: *Roberta, The Bandwagon, The Cat and the Fiddle, The Great Waltz.* Among his plays: *Dods-*

(Continued on page 268)

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# NEW YORK PRODUCERS, 1948

*(Continued from page 267)*

*worth, Ethan Frome, Pride and Prejudice, Over Twenty-one, The Late George Apley, My Sister Eileen, Junior Miss, The Women.*

ALFRED DE LIAGRE, junior, has just closed his production of *The Voice of the Turtle,* John van Druten's famous comedy which had a four-year run; at one time three companies played it simultaneously. Mr. de Liagre has also produced *Yes, My Darling Daughter* and *Mr. and Mrs. North.*

OLIVER SMITH, PAUL FEIGAY, and HERMAN LEVIN have interlocked on some productions. With Paul Feigay, Oliver Smith produced two Betty Comden–Adolph Green musicals, *Billion Dollar Baby* and *On the Town,* while Herman Levin and Mr. Smith together produced, last season, *No Exit,* the controversial Jean-Paul Sartre play about hell. Separately, Oliver Smith is most famous. With Lucia Chase he also produces Ballet Theatre, has designed the sets for *Look, Ma, I'm Dancing* (the new Jerome Robbins musical), *High Button Shoes, Brigadoon*....Herman Levin produced—with Melvyn Douglas—*Call Me Mister.*

RICHARD ALDRICH will present —with Richard Meyers—the Dublin Gate Theatre Company on Broadway this month, in four plays including Shaw's *John Bull's Other Island.* Aside from this project, Mr. Aldrich is the Managing Director of Theatre, Inc., which last year revived *Pygmalion* (starring Gertrude Lawrence, who is Mrs. Aldrich) for the longest run of any Shaw play in this country. The season before, Theatre, Inc. brought the Old Vic company over from London for six enormously successful weeks of repertory. Once an investment banker, Mr. Aldrich began his theatre career co-producing *Three-Cornered Moon,* with Alfred de Liagre, junior.

OSCAR SERLIN is chiefly famous as producer of *Life with Father,* the delightful comedy which with its 3,213 Broadway performances (not counting those of its eleven road companies) achieved the longest run in American theatre records. Next fall he will produce *Life with Mother.* This sequel, also by Howard Lindsay and Russell Crouse, and also based on Clarence Day's stories in *The New Yorker,* is to star the original

*(Continued on page 269)*

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# NEW YORK PRODUCERS, 1948

(Continued from page 268)

"Father" and "Mother," Howard Lindsay and Dorothy Stickney. Mr. Serlin also produced *The Moon Is Down*. Once a movie talent scout, he claims discovering some sixty present Hollywood "names," and, as David O. Selznick's assistant, ran the famous *Gone with the Wind* casting campaign.

ROBERT WHITEHEAD is—like Irene M. Selznick—a new producer this season; has presented (with his partner, Oliver Rea) Judith Anderson in *Medea* and John Gielgud in *Crime and Punishment*. Once an actor, Whitehead met Rea in the American Field Service, overseas, there decided on producing as their private peacetime plan.

CHERYL CRAWFORD is the producer of *Brigadoon*, the Scottish musical, now running for almost a year on Broadway. She is also Chairman of the Executive Committee of the Experimental Theatre, which will present this month *A Long Way from Home*, an all-Negro production of a play after Maxim Gorki's *Lower Depths*. Long an important theatre figure, Miss Crawford produced *One Touch of Venus* and the revival of *Porgy and Bess*.

JOHN C. WILSON now has four productions running: *Power Without Glory*, the new English mystery melodrama (produced with the Messrs. Shubert); *The Winslow Boy* (presented with the Theatre Guild and H. M. Tennant, Ltd., of London), and, on the road, *O Mistress Mine* with the Lunts (again, presented with the Guild); and *Private Lives* with Tallulah Bankhead. Mr. Wilson's past successes were *Blithe Spirit* and *Bloomer Girl*, each two years on Broadway. Before that he gave up Wall Street to manage Noel Coward.

KERMIT BLOOMGARDEN is the producer of *Command Decision*, the understanding play about the problems of the Air Corps High Brass. This is the first backward look at World War II to succeed at the box-office. Like *Command Decision*, Mr. Bloomgarden's most notable earlier productions were problem plays: *Deep Are the Roots* and *Another Part of the Forest*.

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# WIT AND MYTH

(Continued from page 196)

been?' Johnny said. 'I've been home to get my nightshirt!' "

### FOLK TALE AND STEINBECK

Steinbeck's *paisanos* and Okies —even his truck drivers and waitresses at a hamburger stand—are folk. But the best parts of *The Grapes of Wrath*, as Harry Thornton Moore indicates, are the "incidental parts," which are the mythology of the Joads —"a queer mixture of half-digested Christianity and profaneness of utterance and elemental farm-knowledges. Their amorous anecdotes are about bulls and heifers, the figures of speech of these people are drawn from the barnyard animals and the growth of crops." Like his ex-preacher, Casy, Steinbeck had to learn that writing is "a kinda tone of voice, an' a way a lookin' at things," which comes from knowing how to "cuss and swear an' hear the poetry of folks talkin'," until he could say: "I know a bunch of stories, but I only love people."

For the sources of traditional forms of American storytelling, we have to go back of professional writers to generations of yarn-swapping, wisecracking, and reminiscing Americans. Sherwood Anderson's father was a successful barroom storyteller.

The genius of the natural storyteller in America has been for realistic anecdote and extravagant yarn rather than for heroic legend or sacred myth. In the repertoire of the cracker box, the chimney corner, and the liars' bench no sharp line is drawn between history, folklore, and literature, between the wit of one and the wisdom of many; and flesh-and-blood characters become the subject of popular and individual fantasy. Since the folk borrows more than it invents, ancient anecdotes are constantly refurbished, and migratory traditions are transferred from one local character to another. By the same process, local stories become a part of the experience and stock-in-trade of the writer, who avails himself of the same privilege of adapting and recombining details that is afforded to the folk narrator.

### THE DEVIL IN NEW ENGLAND

The use of traditional forms and materials and the mixture of popular and individual fantasy are well illustrated by Stephen Vincent Benét's *The Devil and Daniel Webster*. In this fable of the struggle between the powers of light and darkness, the devil meets his match in Daniel Webster and is driven out of New Hampshire, as the devil of tradition was driven out of many a New England community. The courtroom scene, in which Webster

(Continued on page 271)

# WIT AND MYTH

(Continued from page 270)

wins the soul of the unlucky Jabez Stone from the devil's clutches, is reminiscent of the witchcraft trials. Webster himself emerges as a kind of oratorical Paul Bunyan, based on local traditions of his legal and verbal prowess. The heart of the tale is, of course, the universal legend of a compact with the devil, common in New England folklore. Benét's devil, according to the Yankee tradition, drives a hard bargain and is beaten at his own game.

### GENERAL MOULTON AND THE DEVIL

But long before Benét there was the New Hampshire legend of General Jonathan Moulton, who boasted that neither man nor devil could get the better of him in a trade. According to agreement, on the last night of every month the General hung his boots on the crane in the fireplace, to find them stuffed with guineas the next morning. One day when the devil tried to fill the boots, he found that it was like pouring water down a rat hole. The crafty General, he discovered, had cut off the soles of his boots and the chimney was choked with guineas and the room knee-deep in gold! The devil burns the General's house down, the gold vanishes, so does the General's body from his coffin.

In its pattern and texture *The Devil and Daniel Webster* contains elements of the yarn and the tall tale. A long line of Southern and Western humourists, culminating in Mark Twain, converted the yarn from oral to written use. As a rambling, extravagant tale, whose literary equivalent is the informal tale or character sketch, the yarn stems from the more deliberate folk narrative, where the interest is in character rather than in action or where the audience accepts the conventions of repeated obstacles and retarded climax, as in the fairy tale. In America, the yarn took on the characteristic monologue form, with certain tricks of irrelevant asides and digressions and slurring the point, borrowed from the humorous lecture as perfected by Artemus Ward. It also added local colour and local speech, and developed extravagance into incredibility, passing into the tall tale.

The yarn further exhibits certain regional characteristics. In New England it favours the good-natured humbug and supernatural comedy of peddlers and tricksters, devils and witches, haunts and spectres. Tricks and practical jokes, hoaxes and fool stunts, the crazy doings of people without sense, are perennial and universal subjects of yarns—the idea being to take in the reader as well

(Continued on page 273)

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# WIT AND MYTH

(Continued from page 271)

as the victim. But in the South and West the antics become wilder and the pranks more brutal. The shadow of violence hovers over the Tussies, the Lesters, and the Joads as over Mike Fink, Davy Crockett, Sut Lovingood, and Huck Finn. The form and style likewise become more violent. The lusty yarn thrives in the "expansive eloquence" of the backwoods. Its natural language is tall talk.

Here, for example, is a version of James Stevens' Northwest loggers' talk of liquor:

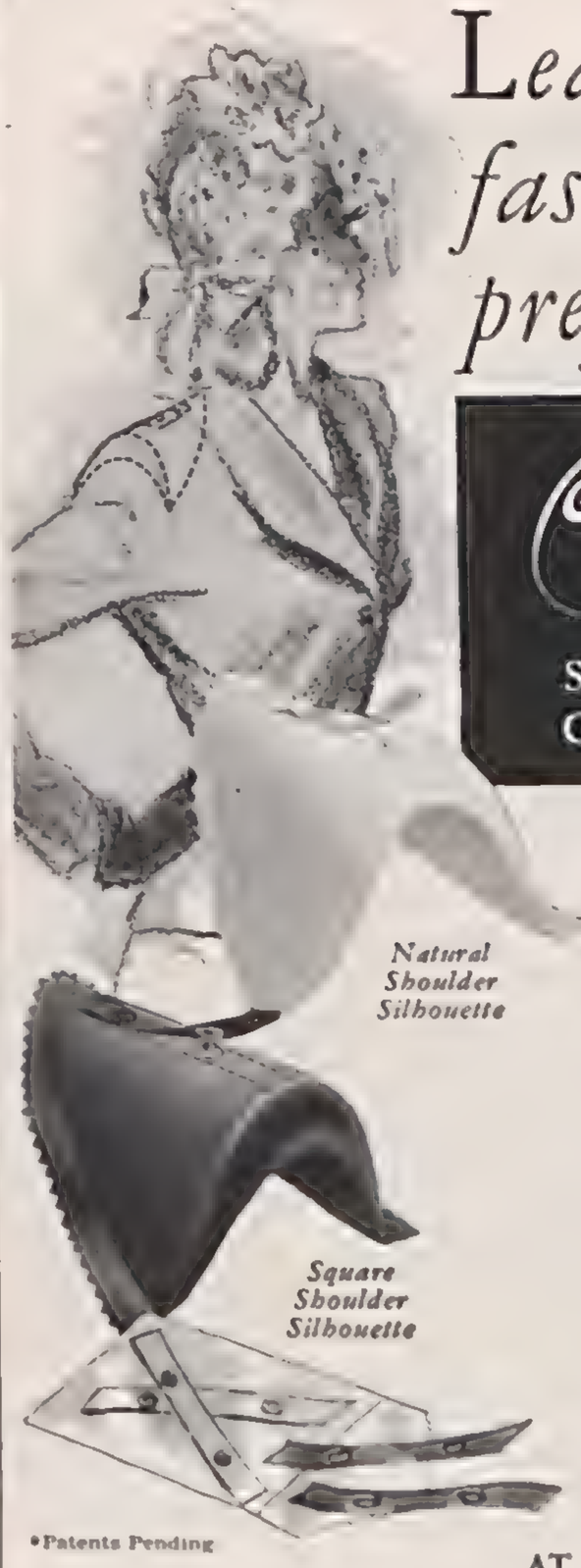
"I learnt last Fourth how they mix their bar licker. First they take hundred eighty-eight proof alcohol, then English breakfast tea for color, then prune juice for flavor—"

"You mean finecut for both color and flavor, don't you, lad? That was it back in the river towns."

Because the yarn presupposes a certain amount of leisure and a higher degree of narrative skill, the modern taste, under the influence of the tabloids and the radio, is for the shorter, snappier forms of the anecdote and the wisecrack. "We no longer care to follow a tale or a ballad," writes one observer, "through a long maze of development ...wisecracking has taken the place of singing and story-telling."

In the same general tradition, with the addition of a swindle, is the story of "Raising the Wind," in which an eager crowd pays to witness the exhibition of a ferocious animal known variously as the Gyascutus and the Sky Foogle, only to hear sounds of a terrific struggle behind the curtain, with cries of "Hold him hard," "Hit him on the head," "He'll break his chains," culminating in the breathless announcement: "Save yourselves, gentlemen! Save your children! The Gyascutus is loose!"

EDITOR'S NOTE: *One of the leading authorities on American folklore, B. A. Botkin is the author of* The Treasury of American Folklore *and* Lay My Burden Down. *Now he is involved in a five to six volume series on regional folklore of which the first, called* A Treasury of New England Folklore, *was recently published by Crown Publishers. Mr. Botkin invented the word "folksay," meaning folk culture—music, songs, dances—which people hand on to each other; this word has recently been accredited by lexicographers.*

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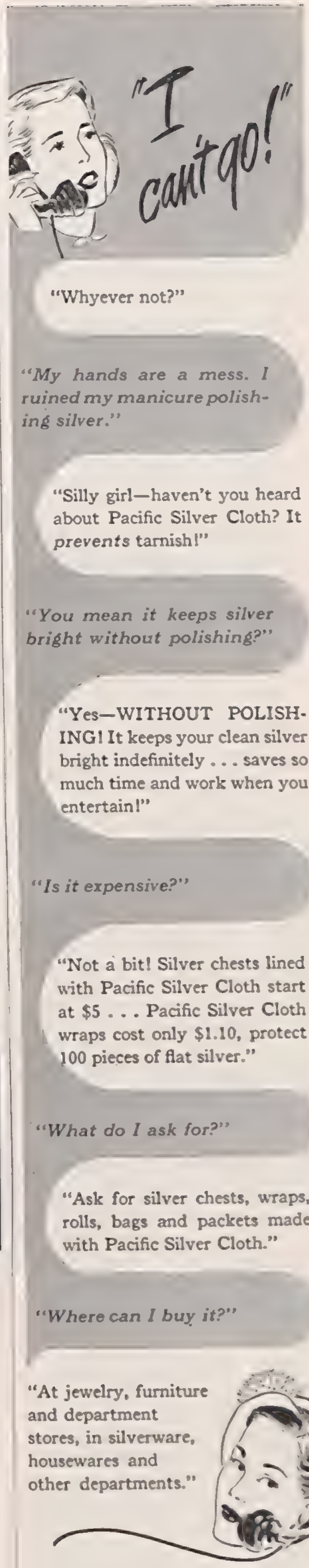


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# "LA CUISINE CREOLE"

*BY ROBERT G. PRICE*

For those who love food, it will always seem a great waste of talent that so few famous authors have written so little about the delights and personality of eating. The literary folk should realize that the aggregation of solid citizens composed of gourmets reads hungrily for culinary reference and if, in the pages of novel or essay, good food is mentioned those passages will be starred in the reader's memory. For a first-rate author to compile a cookbook seems almost too much to hope for.

One such cookbook, *La Cuisine Creole*, is the product of the bizarre and fastidious Lafcadio Hearn. It remains today a little-known treasure, penned in harmonious prose and full of cooking lore. The book is one of the rarest of all Hearn items.

Here was recorded a great period in American cookery—the New Orleans of the 1880's, when the Alciatores and Antoine were serving at their renowned restaurants, and Louisiana fare was honoured throughout the world. The mere subtitle, "A collection of culinary recipes from leading chefs and noted Creole housewives who have made New Orleans famous for its cuisine," is enough to fire anyone with a heart for the subject.

Upon reading *La Cuisine Creole*, one has to admire Hearn's gastronomic inquisitiveness and journalistic zeal. He was a shy and introspective man, forever intent on the exotic manifestations of himself and of faraway places. This knowledge makes it the more unexpected that this timid little epicure could have plagued chefs, cooks, and housewives until they revealed the very most precious secrets of their kitchens.

This was when Hearn was working as a reporter and editorial writer; before he cast his sensitive eye to help interpret Japan for the Western world. Through the columns of his paper, the *New Orleans Item*, he had, on several occasions, expressed his desire to compile a cookbook of the then unrecorded Creole recipes.

It wasn't until he tried to interest a New York publisher, Will H. Coleman, who owned a bookstore and publishing business in the basement of the Astor House on Broadway, in a collection of Creole proverbs, *Gombo Zhebes*, that any impetus was given the project. Coleman doubted the saleability of *Gombo Zhebes*, and didn't show enthusiasm until Hearn mentioned his store of recipes. With that, Coleman agreed that if Hearn wrote the cookbook, he would publish the Creole proverbs. When the two books did appear in 1885, Hearn accepted no credit for *La Cuisine Creole*, thinking it beneath his dig-

*(Continued on page 275)*

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# "LA CUISINE CREOLE"

(Continued from page 274)

nity to be known as an author of a cookbook.

Thus was born the charming volume which begins with "Soups" and goes through twenty-four chapter headings, including "Delicate Preparations for the Sick and Convalescent," to the last division, "Hints on Housecleaning, Soap Boiling, etc.," and ending with a note on "Ivies for Inside Decoration."

In his introduction, Hearn wrote: "*La Cuisine Creole* (Creole Cookery) partakes of the nature of its birthplace—New Orleans—which is cosmopolitan in its nature, blending the characteristics of the American, French, Spanish, Italian, West Indian, and Mexican." From there he travels at leisurely pace.

There is nothing but straight and honest reporting, and the variety and interest of Hearn's information would bring credit to any present-day women's page editor. Among his "Hints on Cooking," he advises that, after cooking, salt hams and tongues should be thrown immediately into cold water, so that they are easier to skin, and that onions, turnips, and carrots should be cut across the fiber, so as to make them more tender when cooked. And this at least appears as indisputable advice to the housewife: "Housecleaning should commence at the top of the house and work downwards. In this case it may be undertaken by spells with intervening rests."

Thus briefed, we continue to a few of the recipes which are to be read with the eyes, the mind, and the taste buds. Here they are brought to modern use, which means they are deprived of much of the clarity and beauty of Hearn's prose. Still, they attest that cooking should never be "a hazardous way of getting through life."

The several splendid gombos are almost the heart of *La Cuisine Creole*, and it is interesting to note that in *The Historical Sketch Book and Guide to New Orleans*, which appeared at the same time as *La Cuisine Creole* and to which Hearn contributed and which Coleman published, this little testimonial to gombo graces the chapter "A Good Dinner": "The great dish of New Orleans and which it claims the honour of having invented is the Gombo. There is no dish which at the same time so tickles the palate, satisfies the appetite, furnishes the body with nutriment sufficient to carry on the physical requirements, and costs so little as a Creole Gombo. It is a dinner in itself, being soup, *pièce de résistance*, *entremet*, and vegetable in one. Healthy, not heating to the stomach, and easy to digestion, it should grace every table."

Hearn's gombos are superb.

(Continued on page 276)

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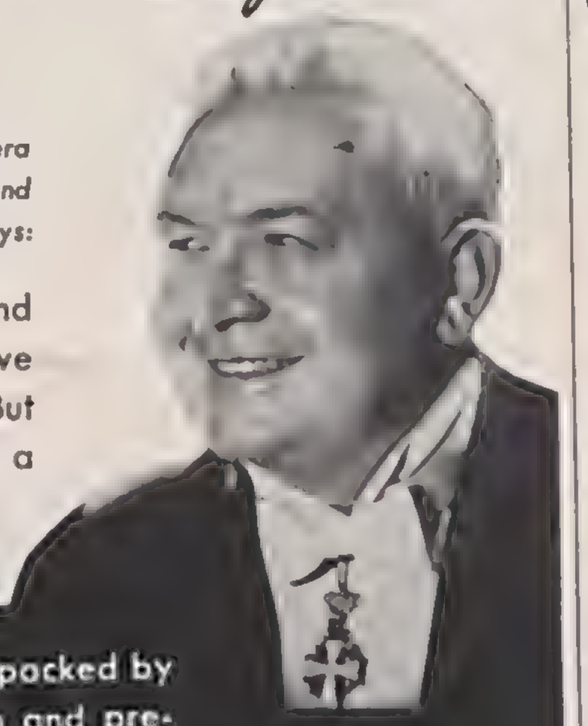

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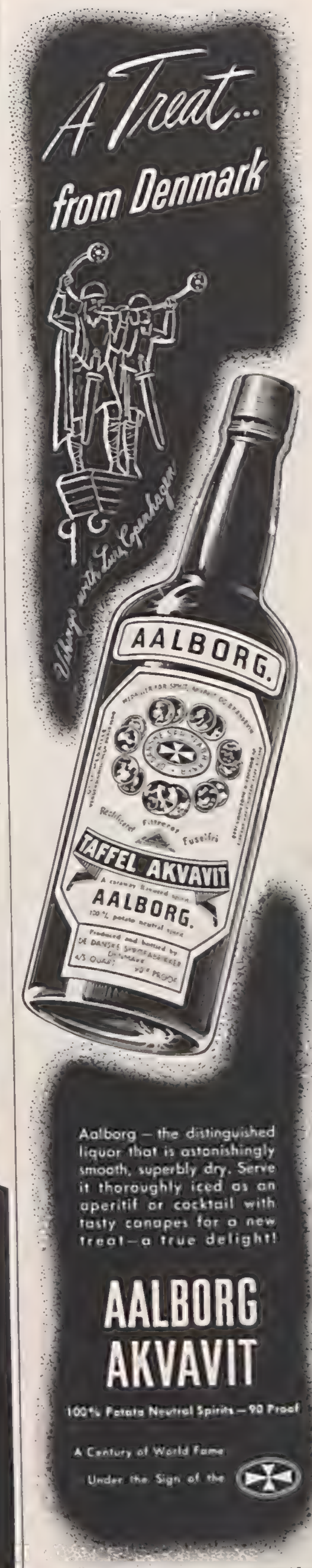


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# "LA CUISINE CREOLE"

(Continued from page 275)

This is my favourite, but substitutions can be made and the gombo variations are endless:

### CHICKEN GOMBO WITH OYSTERS

Prepare a 2-pound chicken for frying; roll in flour; fry in lard or bacon drippings. Then fry a quart of sliced okra in the same fat. When done, put in a large pot, cover with 2 quarts of water and let simmer until the liquid is reduced by half—about 2 hours. Ten minutes before serving, pour in 2 dozen large oysters and a cupful of oyster liquor. Let come to a brisk boil. This dish can also be fortified with 2 cupfuls dry-pack corn, ½ cupful sliced red bell pepper, and a large sliced onion. These vegetables are to be fried with the okra. The gombo is served with rice.

Among the many entrées is this ingenious way of preparing the cheaper cuts of lamb chops:

### STEWED LAMB CHOPS WITH GREEN PEAS

Roll 6 shoulder lamb chops in seasoned flour; fry to pale brown; cover with boiling water, and simmer ½ hour. Add 2 cupfuls shelled green peas, 1 tablespoonful butter, and continue cooking ½ hour. Gravy may be thickened before serving.

Those who look into the past for elegance and prodigality will find them in the next two dishes which are rich and unusual and fit for the most festive board.

### VEAL SWEETBREAD AND OYSTER PIE

Soak 2 pair veal sweetbreads in cold water for 2 hours. Remove all membrane, cover with water and boil 15 minutes, adding 1 tablespoonful of lemon juice and 1 teaspoonful of salt for each quart of water. Remove; cut each pair into 8 pieces; add 2 dozen oysters with their own liquor.

Thicken the oyster liquor with 1 cupful of cream, 1 tablespoonful of butter, the yolks of 2 hardboiled eggs minced, and 1 tablespoonful of flour. Pour into a deep pan. Cover with your favourite rich biscuit topping, and bake 30 minutes in a hot oven.

### MUTTON THAT WILL TASTE LIKE VENISON

Rub a medium-sized leg of lamb with 2 cupfuls of brown sugar. Put in a crock with a tight cover; cover the lamb with 2 cupfuls of red wine and 2 cupfuls of vinegar. Let stay in this pickle 2 or 3 days, turning twice daily. Roast in a hot oven. The result is such that you will think you have come upon a new and wonderfully edible beast.

Hearn gives us the favourites of royal appetites, and the following soup and dessert tell of the taste of the couple who enjoyed them:

### QUEEN VICTORIA'S FAVOURITE GREEN PEA SOUP

To 2 quarts of shelled green peas, add a double handful of parsley, 4 stalks of mint, and a handful of green onions, 2 quarts of either veal or beef stock. Boil till done, pound well, heat again and then strain through a fine sieve. Heat; add ½ pound butter, 1 tablespoonful sugar. Beat with whisk and serve with fried bread.

### PRINCE ALBERT'S PUDDING

Mix 2 cupfuls fine white bread crumbs with 1 cupful butter, 1 cupful

(Continued on page 278)

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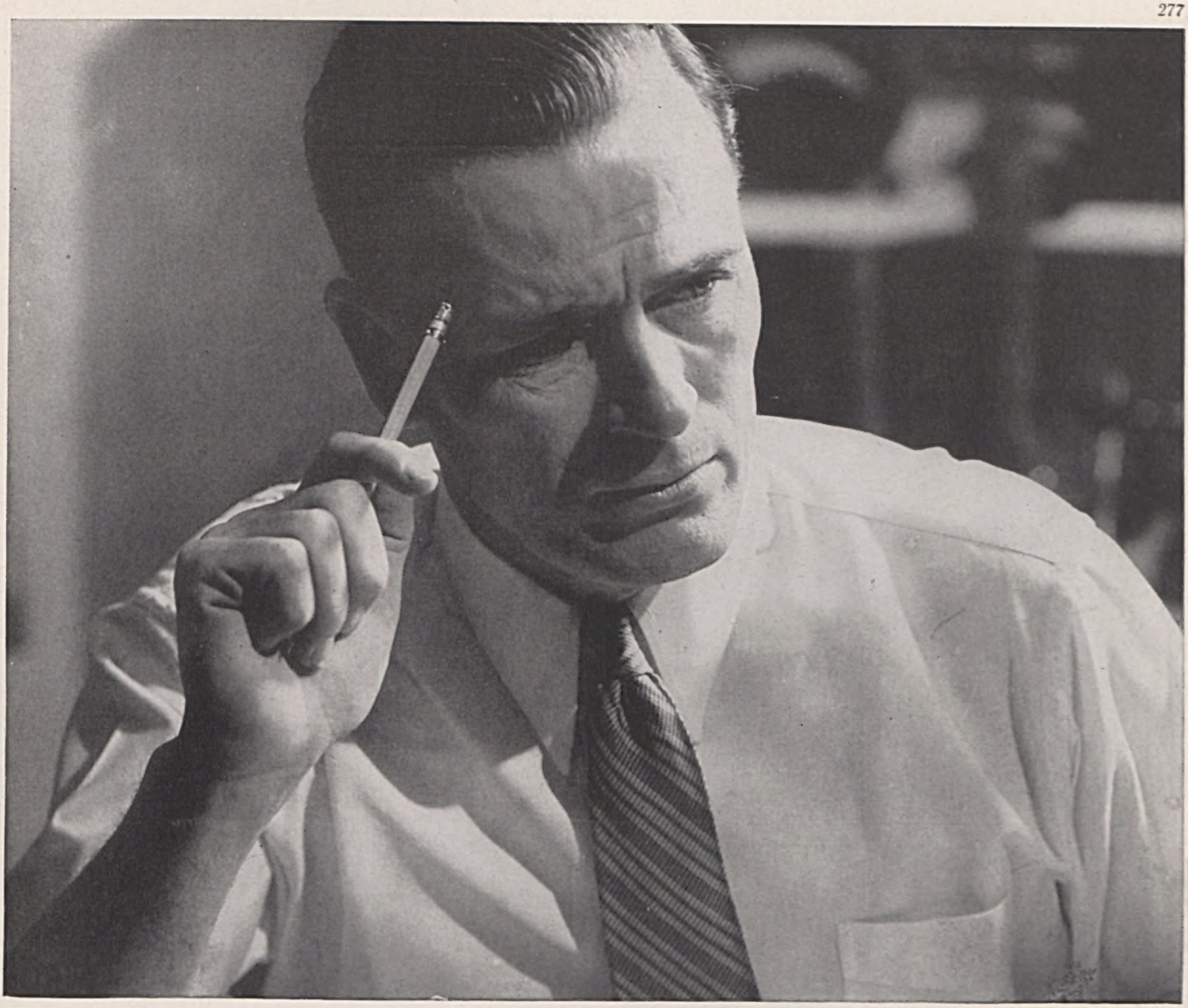

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# "LA CUISINE CREOLE"

*(Continued from page 276)*

sugar, the juice of 2 lemons with the rind grated in. Add 6 well-beaten eggs. Mix together; add ¼ cupful brandy and 4 tablespoonfuls orange marmalade. Steam in a buttered mould for 1½ hours. Serve with your favourite wine sauce.

The surprise element of the Creole cookery as Hearn expounds it is the imagination with which simple, unpretentious dishes are metamorphosed into something very new. Of these small recipes, the ones I use most often are:

### POTATO PUFFS

These will go with any roast, but are particularly good with roast veal.

Boil and mash 6 good-sized potatoes, add 2 tablespoonfuls butter, 1 cupful milk, and 2 well-beaten eggs. Beat well and pour into buttered muffin moulds until they are ⅔ full and bake 45 minutes in a moderate oven.

### VEAL HASH FOR BREAKFAST

Hearn describes this as "very nice" and it is a good way to use the remains of a roast.

Take two cupfuls of cold veal, cut small; dredge in flour and gently brown in 2 tablespoonfuls of butter. Add ½ cupful water and let simmer ½ hour. Just before serving, add 1 tablespoonful chopped parsley, 1 tablespoonful minced sweet herbs, and 1 cupful milk. Heat and serve on buttered toast.

Hearn rightly declares the following recipe "better than many things with more reputation."

### PUMPKIN WITH SALT MEAT

Clean and slice the pumpkin into slices for individual servings. Put 1 tablespoonful molasses and a small piece of salt pork on each serving. Bake 45 minutes in a moderate oven. Brown sugar may be substituted for the molasses.

### EGGS WITH BROWNED BUTTER AND VINEGAR

Melt ¼ pound of butter in a pan. When it splatters, break 6 eggs into the pan. When fried, remove the eggs and fry the butter until it browns; add 2 tablespoonfuls of malt vinegar, pour over the eggs and serve.

### FRIED PEACHES FOR SAUCE

Hearn describes this as "a South Carolina dish"; it is an excellent way to glorify a pork roast.

When a roast is almost ready, fry halved peaches in fat for about 15 minutes; serve piping hot, with the meat.

The following recipe is listed as "a nice little dish for luncheon or supper."

### OYSTER TOAST

Scald 1 quart of oysters in their own liquor. Add 2 tablespoonfuls thick cream, ½ teaspoonful salt, a dash of pepper. Serve very hot on buttered toast with a slice of lemon for each piece of toast.

### WHIPPED CREAM WITH WINE

Beat 3 egg whites until stiff; add a pint of thick whipping cream, whip, season with 4 tablespoonfuls of Madeira and 2 tablespoonfuls fine sugar. Put tiny cubes of red currant and green mint jelly through the cream and serve over sponge or pound cake.

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